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A METRICAL TRANSLATION AND STUDY  
OF "ANNETTE", GOETHE'S FIRST LYRICS

by


Ruby Jacobson Montgomery  
B.A., State University of Montana, 1915

Presented in partial fulfillment of the  
requirement for the degree of  
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1935

Approved:

  
Chairman of Board  
of Examiners

W. G. Bateman  
Chairman of Committee  
on Graduate Study

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# CHAPTER I

## EARLY INFLUENCES AND EXPERIENCES

### IN THE LIFE OF GOETHE

It is well to consider the influences and experiences that served to impress and mold the character and mind of the author, Johann Wolfgang von Goethe, up to, and including, the time of the writing of the group of poems called "Annette", in order to get a background for their study.

The paternal ancestors of Johann Wolfgang von Goethe came from the working classes, each succeeding generation rising in civic usefulness and esteem while adding to its own financial well being. The earliest recorded ancestor, Joachim Goethe, "occupied a respectable position in the town of Sangershausen, near Artern, during the second and third decades of the seventeenth century."<sup>1</sup> His son, Hans Goethe, so far as is known, was from Berka bei Sondershausen. He lived for a time after 1656 in Sangerhausen and died thirty years later in Artern.<sup>2</sup> Hans Christian Goethe, the son of Hans Goethe, followed his father's trade of farrier in Artern. He accumulated valuable property and

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1. Johann Wolfgang Goethe, Dichtung und Wahrheit. Ed. by G.A. Buchheim, Boston, (1898) xviii.
  2. Georg Witkowski, Das Leben Goethes. Verlag von Th. Knaur nach f. Berlin, (1932), p.12.

secured the position of town councillor, prior to his death  
<sup>3</sup>  
 in 1694.

Friedrich Georg Goethe (1657-1730), the son of Hans Christian, was a tailor by trade, and after extensive travels, which took him as far as Paris, settled down in the free imperial city of Frankfurt am Main, where he increased his wealth and at the end of 1686 was granted the rights of citizenship. His second marriage, on May 4, 1705, was to Cornelia Schellhorn, the widow of the owner of the inn, "Zum Weidenhof." She was the grandmother of Goethe so lovingly mentioned in the poet's *Dichtung und Wahrheit*;  
<sup>4</sup>

"Sie wusste uns mit allerlei Kleinigkeiten zu beschäftigen und mit allerlei guten Bissen zu erquickten. An einem Weihnachtsabende jedoch setzte sie allen ihren Wohlthaten die Krone auf, indem sie uns ein Puppenspiel vorstellen liess, und so in dem alten Hause eine neue Welt erschuf. Dieses unerwartete Schauspiel zog die jungen Gemüther mit Gewalt an sich; besonders auf den Knaben machte es einen sehr starken Eindruck, der in eine grosse, langdauernde Wirkung nachklang." <sup>5</sup>

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3. Georg Witkowski, Op. cit. p. 12.
  4. Goethe, Dichtung und Wahrheit, Op. cit., pp. 7-8, 11.
  5. Minna Steele Smith, Johann Wolfgang von Goethe, Poetry and Truth, a Revised Translation. (London, 1913). 2 Vols. V.I. pp. 5-8. "She knew how to amuse us with various trifles, and to regale us with all sorts of delicacies. But one Christmas evening, she crowned all her kind deeds by having a puppet-show exhibited before us, and thus unfolded a new world in the old house. This unexpected performance had a powerful attraction for our young minds; upon the boy particularly it made a very strong impression, which affected him deeply and permanently." German quotation is from Goethe, Dichtung und Wahrheit, Op. cit., p. 11.

Johann Casper, father of the poet, was the second son of this marriage. At the death of the first son the parents concentrated their ambitions on Johann Casper, giving him a thorough legal training in the Universities of Giessen, Leipzig, and Strassburg, with practical training at the Imperial Court of Justice at Wetlar. He obtained the degree of Doctor of Law on the strength of a learned legal dissertation.<sup>6</sup>

After travel in Italy, France, and Holland, he settled in Frankfurt am Main. Failing to get a local civic appointment, he secured the title of Imperial Souncillor from the Emperor Charles VII.

In 1748, Johann Casper Goethe married Katharina Elizabeth Textor, who was twenty years younger than he. She was the daughter of the chief magistrate of Frankfurt, who belonged to a highly distinguished aristocratic family which included teachers, lawyers, and court officials.<sup>7</sup> Their first child, born on August 28, 1749, was Johann Wolfgang, the poet.

According to the above records it may be seen that Goethe had none of the hardships due to poverty that so often seem to attend genius.<sup>8</sup> Neither was the family so

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6. Goethe, Dichtung und Wahrheit, Op. cit., p.xix.

7. Georg Brandes, Wolfgang Goethe, translated from the Danish by Allen W. Porterfield, ( 2 Vols. New York, 1925). Vol. I., p.40.

8. G.H.Lewes, The Life and Works of Goethe. (New York, 1908). pp. 12-13.

wealthy that he suffered on that score. Moreover, the father, who saw that his family was well taken care of,<sup>9</sup> was of a frugal nature, which did not admit of luxury.

The poet gives us his idea of the tendencies he inherited from his parents in the following often quoted verses:

"Vom Vater hab' ich die Statur,  
Des Lebens ernstes Führen;  
Von Mitternächten die Frohnatur,  
Die Lust zu fabuliren."<sup>10</sup>

The father's rank of Imperial Councillor placed him on a level with the city magistrates, thus disqualifying him from holding office under them.<sup>11</sup> This gave him the opportunity of devoting his entire time and energies to the education, not only of his children, but to the further culture of his charming and already well-read wife. Though stern, cold, and formal, Johann Casper was a serious, orderly, industrious, and truth-loving man, with an insatiable thirst for knowledge, placing himself under as strict discipline in his studies as he did his family. "The craving for knowledge, the delight in

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9. Georg Brandes, Op. cit., p. 39.

10. G.H. Lewes, Op. cit., p. 2. "From my father I inherit my frame, and the steady guidance of life; from dear little mother my happy disposition, and love of story-telling."

11. A. Hayward, Goethe, Foreign Classics for English Readers. Ed. by Mrs. Oliphant. (Philadelphia, n.c.) p. 6.



communicating it, the almost pedantic attention to details, which are noticeable in the poet, are all traceable in the father." <sup>12</sup> "The most conspicuous contrast to his son <sup>13</sup> lay in an utter lack of imagination."

Goethe's mother, who remained young with her son, was joyous, loving, simple, and beloved by all. She wrote Frau von Stein in 1785:

"Ich habe die Gnade von Gott, dass noch keine Menschenseele missvergnügt von mir weggegangen ist, wess Standes, Alters und Geschlechtes sie auch gewesen. Ich habe die Menschen sehr lieb und das fühlt Alt und Jung, gehe ohne Prätension durch die Welt und das behagt allen Erdenkinder und Töchtern, bemoralisiere niemanden, suche immer die gute Seite auszuspähen, überlasse die schlimmen dem, der die Menschen schuf und der es am besten versteht, die Ecken abzuschleifen, und bei dieser Methode befinde ich mich wohl, glücklich und vergnügt." <sup>14</sup>

Lewes speaks of her as "one of the pleasantest figures in German literature....To the last retaining her enthusiasm and simplicity, mingled with great shrewdness and

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12. Lewes, Op. cit., p. 7.

13. Brandes, I. Op. cit., p. 39

14. Johannes Scherr, Goethe's Jugend. (Leipzig, 1874). pp. 10-11. Translation of same by Brandes, Op. cit., p. 41 f. "I have a gift of making everyone, utterly regardless of rank, age or sex, happy on leaving me. I like people very much, a fact which old and young appreciate. I go through the world without demands, and that pleases the sons and daughters of the earth. I preach to no one. I always try to find the good points in people and leave the bad ones to Him who created mankind and who best knows how to smooth off the sharp corners. In this way I keep myself well, happy and contented."

knowledge of character, Frau Aja, as they christened her,<sup>15</sup>  
at once was grave and hearty, dignified and simple."

She had been educated in the public schools of Frankfurt  
and "possessed that broad culture which makes one frank  
and free in all conditions of life even when in the  
presence of superiors."<sup>16</sup> She was by nature very active,  
ridding herself quickly of all difficulties. She wrote  
once to Freiherr von Stein, "Ordnung und Ruhe sind Haupt-  
züge meines Charakters, daher tu' ich alles gleich frisch  
von der Hand weg, das Unangenehmste immer zuerst, und  
verschlucke den Teufel ( nach dem weisen Rate des Ge-  
vatters Wieland), ohne ihn erst lange zu begucken; liegt  
dann alles wieder in den alten Falten, ist alles Unebene  
wieder gleich, dann biete ich dem Trotz, der mich in gutem  
Humor übertreffen wollte."<sup>17</sup>

This same dislike of unnecessary emotion and agita-  
tion, of anything disagreeable was noticed in the poet  
as early as his third year, when he burst into tears at  
the sight of an ugly child and continued crying until

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15. Lewes, Op. cit., p. 7.

16. Brandes, Op. cit., p. 41.

17. Witkowski, Op. cit., p. 18. Translation of same by  
Lewes, Op. cit., p. 8. "Order and quiet are my  
principal characteristics...I despatch at once what-  
ever I have to do, the most disagreeable always first,  
and I gulp down the devil without looking at him.  
When all has returned to its proper state, then I  
defy any one to surpass me in good humor."

18

the child was removed from his presence.

"Like her son she was rich in comparisons and was  
an exceptionally good inventor and narrator of stories." 19

20

This "Lust zu fabuliren", with which she regaled her  
children night after night, was one of her most valuable  
gifts to her son. She says:-

"Da sass ich und da verschlang er mich bald  
mit seinen grossen schwarzen Augen, und wenn das  
Schicksal irgend eines Lieblings nicht recht nach  
seinem Sinn ging, da sah ich, wie die Zornader  
an der Stirn schwoll und wie er die Träne verbiss.  
Manchmal griff er ein und sagte, noch eh ich meine  
Wendung genommen hatte; 'Nicht wahr, Mutter, die  
Prinzessin heiratet nicht den verdammten Schneider  
wenn er auch den Riesen totschiesset.' Wenn ich nun  
Halt machte und die Katastrophe auf den nächsten  
Abend verschob, so konnte ich sicher sein, dass  
er bis dahin alles zurecht gerückt hatte, und so  
ward mir denn meine Einbildungskraft, wo sie nicht  
zureichte, häufig durch die seine ersetzt." 21

"That the son, from childhood on, played comedies,  
took an interest in the theatre, the art of acting, and

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18. Hayward, Op.cit., p.9.

19. Brandes, Op. cit., p.41.

20. Lewes, Op.cit., p.2.

21. Philipp Witkop, Goethe, Leben und Werk, Stuttgart  
und Berlin, p.14. Translation for same by Lewes,  
Op. cit., p.14. "There I sat, and there Wolfgang  
held me with his large black eyes; and when the  
fate of one of his favorites was not according to  
his fancy, I saw the angry veins swell on his temples,  
I saw him repress his tears. He often burst in with,  
'But mother, the princess won't marry the nasty  
tailor, even if he does kill the giant.' And when I  
made a pause for the night, promising to continue  
it on the morrow, I was certain that he would, in  
the meanwhile, think it out for himself, and so he  
often stimulated my imagination."

the writing of dramas, was due to the mother's influence...  
She nursed a burning passion for the theatre."<sup>22</sup> We find  
them manipulating the puppets on the puppet stage, the  
gift of the grandmother; and soon inventing their own  
characters and productions for that miniature stage.  
Goethe writes in "Dichtung und Wahrheit";-

"So hat doch diese kindliche Unterhaltung  
und Beschäftigung auf sehr mannigfaltige Weise  
bei mir das Erfindungs--und Darstellungsvermögen,  
die Einbildungskraft und eine gewisse Technik  
geübt und befördert, wie es vielleicht auf  
keinem andern Wege in so kurzer Zeit, in einem  
so engen Raume, mit<sup>23</sup> so wenigem Aufwand hätte  
geschehen können."

After the puppets were outgrown Wolfgang and his  
sister Cornelia, with their comrades, delighted in pre-  
paring for, and in performing their own plays and comedies.  
And, during this time, on Sunday afternoons, the boy and  
a group of his comrades competed in verse making. His  
superiority in these exercises was proven to his own  
satisfaction when the poems were submitted to the teachers

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22. Brandes, Op.cit., p.42.

23. Goethe, Dichtung und Wahrheit, Op.cit., p.54.  
Translation for same by M.S.Smith, Poetry and Truth  
(Goethe), p. 37. "These childish amusements neverthe-  
less developed my powers of invention and representa-  
tion in various ways, and called my imagination and  
a certain technical skill into play, to a degree which  
could not perhaps have been attained in any other  
way in so short a time, in so confined a space, and  
at so little expense."

of the children.

Soon after he was seven years old, during the disquiet times at the beginning of the Seven Years' War, Wolfgang spent much time in the gardens of his grandfather, the town's chief magistrate. "Der Neue Paris, Knabenmärchen ".(The New Paris, A Boy's Fairy Tale), was his written expression of this period.

"The mother's admirable method of cultivating the inventive activity of the boy, finds its pendant in the father's method of cultivating his receptive faculties...<sup>24</sup> exercising the intellect rather than memory."

The precocity of the boy is shown in some of the<sup>25</sup> exercises he wrote at the age of six, seven, and eight. His studies, carefully supervised by his father, included Greek, Latin, English, French, Italian, Hebrew, Geography, and History, as well as the basic principles of various natural sciences. Many of his exercises consisted in writing the conversations with his comrades or his father. He was required to make an outline of the Sunday sermons. "He had to write poetry on various themes" to gain a know-<sup>26</sup>ledge and facility in rhyming and metrics. However, the father's "sternness, irrational and intolerable, was

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24. Lewes, Op. cit., p.15.

25. Ibid., p.15.

26. Brandes, Op. cit., p.39.

little inclined to instill... a feeling of filial piety, though it had its good effect. The precocious boy could well stand excessive hemming-in, and his poetic nature, independent as it was and rebellious at the very thought of restraint, became so much the more powerful because<sup>27</sup> it had been subjected to severe discipline."

Sources of great inspiration to him were the Bible, Shakespeare, and Homer. He was early acquainted with the figures of Greek Mythology.

The father, who was quite musical, as was his father before him, did not neglect a musical training for his children. The daughter, Cornelia, who was the only other survivor of the six children, and to whom Goethe was passionately devoted throughout life, was a credit to her teaching. But her beloved brother did not get very far. He, however, took a keen delight in art, spending many enjoyable hours in drawing--both as a child and later. He even thought that he might become an artist, but he lacked the requisite talent for it--the talent which shone forth in his writing. This, however, did not prevent him from enjoying the friendship of artists wherever he went.

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27. Brandes, Op. cit., p.40.

After the grandmother's death in 1754, the home was rebuilt, and the children were removed to the home of friends and were placed in a public school. Goethe speaks of this experience in *Dichtung und Wahrheit*:

"Dieser Übergang hatte manches Unangenehme, denn indem man die bisher zu Hause abgesondert, reinlich, edel, obgleich streng gehaltenen Kinder unter eine rohe Masse von jungen Geschöpfen hinunterstiess, so hatten sie vom Gemeinen, Schlechten, ja Niederträchtigen ganz unerwartet alles zu leiden, weil sie aller Waffen und aller Fähigkeit ermangelten, sich dagegen zu schützen." 28

This was the beginning of the boy's explorations in and about his native city, Frankfurt. He even penetrated into the Ghetto and made friends wherever he went. In *Dichtung und Wahrheit* he again writes:

"Eine gewisse Neigung zum Altertümlichen setzte sich bei dem Knaben fest, welche besonders durch alte Chroniken, Holzschnitte, wie z.B. den Gravsohen von der Belagerung von Frankfurt, genährt und begünstigt wurde, wobei noch eine andre Lust, bloss Menschliche Zustände in ihrer Mannichfaltigkeit und Natürlichkeit ohne weitem Anspruch auf Interesse oder Schönheit zu erfassen, sich hervorthat." 29

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28. Goethe, *Dichtung und Wahrheit*, *Op. cit.*, p.13. Translation for same by M.S.Smith, *Op.cit.*, p.7 "This transition was rather unpleasant; for when children, who had hitherto been carefully guarded at home, under the purest and best moral influence, were thrown among a rough crowd of young creatures, they were suddenly brought into cruel contact with what was vulgar, bad, and even base, since they lacked both weapons and skill to protect themselves."
29. *Ibid.*, p.15. Translation for same by M.S.Smith, *Op.cit.*, p. 9. "A certain love of antiquity was thus implanted in the boy, and was specially fostered and encouraged

He enjoyed passing the Saalhof, where one of Charlemagne's castles was said to have stood. The town had attained prominence in 843, when it became the capital of Germany, then called the East Franconian Empire. Until the thirteenth century it remained an Imperial Free City. In 1536, at the time of the Reformation, it became the permanent place of the election of the German emperors. This "aristocratic Republic" retained its privileges and independence until the middle of the eighteenth century.<sup>30</sup> Even during Goethe's time a few old patrician families jealously guarded Frankfurt's ancient traditions and customs within its historic walls, towers, and gates. At Goethe's birth the population was about 33,000. Lying between the north and south of Germany, Frankfurt combined the cold intellectual pedantry of the north with the warm southern joyousness of life. Its "love of colors, and joy in living" was manifest at the merchants' fairs in spring and fall, and reached its height during the coronation festivities following the various imperial elections.<sup>31</sup>

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encouraged by old chronicles and wood-cuts, as, for instance, those of Grave portraying the siege of Frankfort. At the same time there developed in him a delight in observing the purely human conditions of life in their variety and simplicity, apart from any other pretensions to interest or beauty."

30: Brandes, Op. cit., p.33.  
31: Ibid., p.34.



Goethe "drew his inspiration from without; from the acting, thinking, feeling world around him: he omits no opportunity of stating that he is essentially objective rather than subjective; he invites particular attention to his habit of moulding into a poetic shape everything which vividly affected him."<sup>32</sup>

Thus even his first written exercises were results of external stimuli.<sup>33</sup> He reacted definitely to everything he heard or saw. When he heard the news of the Lisbon earthquake, on November first, 1755, he was deeply stirred and began to question his religious teachings. Lewes states that his father, after a church service on the subject of the disaster, asked the boy what his reaction to the sermon was. He answered, "Why, it may, after all be a much simpler matter than the clergyman thinks; God knows very well that an immortal soul can receive no injury from a mortal accident."<sup>34</sup>

This mental questioning resulted in a desire to approach the Deity in his own way, in as much as the Church-Protestantism "den man uns überlieferte, eigentlich nur eine Art von trockner Moral: an einen geistreichen Vortrag ward nicht gedacht, und die Lehre konnte

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32. Hayward, Op.cit., p.3

33. M.S.Smith, Op.cit., p.37.

34. Lewes, Op.cit., p.22.

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weder der Seele noch dem Herzen zusagen.'" He accordingly gathered together various geological specimens he possessed and arranged them on his father's red lacquered music stand, with some fumigation tapers on top. When the sun arose above the house tops the tapers were ignited by means of a burning-glass, and gave off a pleasant odor. This seemed to him a more fitting tribute to his Maker than a flame. This was repeated once, but to the detriment of the red lacquer stand.

36

Goethe's interest in the 'Jew-German' of the Ghetto, and in the Bible resulted in a desire to study Hebrew, in order to read it in its original form. As he was already studying English, French, Italian, Latin, and Greek, he invented a story about several brothers and a sister who lived in different parts of the globe. These fictitious characters corresponded with each other in these different languages. This effort facilitated his use of the languages and pleased his father.

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35. Goethe's Dichtung und Wahrheit, Op. cit., p.45.  
 Translation for same by M.S.Smith, Op. cit., p.31.  
 "The Church-Protestantism imparted to us was, properly speaking, nothing but a kind of dry morality; no one dreamt of presenting it in an interesting form; and the doctrines failed to satisfy either soul or heart."
36. Ibid., p. 46 ff. (Dichtung und Wahrheit)

"Dramenpläne und-fragmente, wie 'Belsazar', 'Ruth', 'Isabel', 'Selima', sowie eine prosaische Erzählung der Geschichte von Joseph und seinen Brüdern...waren die literarische Frucht dieser Bibelstudien."<sup>37</sup>

To please his father Goethe had a quarto bound, which he called "Vermischte Gedichte". (Miscellaneous Works). This volume included the story of Joseph and his brethren,"The Descent of Christ into Hell,"<sup>38</sup> and several verses written in imitation of the church songs, which the youth thought as good as, if not better than those used in the services.<sup>39</sup>

As the earth quake of Lisbon to some extent had shaken Wolfgang's faith in the beneficence of God, so the diverse partisanship of his father and grandfather Textor in the Seven Years War, which began on August 28, 1756, caused the seven year old boy to lose his faith in the "people's sense of justice."<sup>40</sup>The pleasant family gatherings were broken up, because of the dissensions which arose.

The father, who had been made Rat (Councillor) by Charles VII, remained loyal to Frederick and Prussia. The

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37. Witkop, Op. cit., p.15. "Plans and fragments of dramas such as Belschazzar, Ruth, Isabel, Selima, as well as a prose epic of the story of Joseph and his brethren ...were the literary fruits of these Bible studies."
38. Eugen Wolff, Der Junge Goethe (Oldenburg und Leipzig, 1906-7). p.7 ff.
39. Goethe, Dichtung und Wahrheit, Op. cit., p. 172 ff.
40. Brandes, Op. cit., p. 44.

grandfather and some of his children sided with Austria. Thus the town was divided, and the injustice of the accusations against the good qualities of the participants on both sides on the war, seemed more than the boy could understand. He says:

"Wie mir in meinem sechsten Jahre, nach dem Erdbeben von Lissabon, die Güte Gottes einigermaßen verdächtig geworden war, so fing ich nun, wegen Friedrichs des Zweiten, die Gerechtigkeit des Publikums zu bezweifeln an. Mein Gemüth war von Natur zur Ehrerbietung geneigt, und es gehörte eine grosse Erschütterung dazu, um meinen Glauben an irgend ein Ehrwürdiges wanken zu machen."<sup>41</sup>

The passage of troops through the city added interest to the boy's studies and play. A new world opened up to Wolfgang, when on January 2, 1759, Frankfurt was taken over by the French army. The commander, Count Thorane, a cultured French gentleman, was quartered in the Goethe home, to the intense annoyance of the boy's father.

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41. Goethe, Dichtung und Wahrheit, Op. cit., pp. 51, 52. Translation of same by M.S. Smith, Op. cit., p. 38. "As in my sixth year, after the earthquake at Lisbon, my faith in the goodness of God had been shaken, in the same way I now began, à propos of Frederick II, to doubt the justice of the public. My heart was naturally inclined to reverence, and it required a great shock to shatter my faith in anything that was venerable... But now that I consider the matter more closely, I can discover here the germ of that disregard and even contempt for the public, which clung to me for a whole period of my life, and only in later days was corrected by insight and culture."

Brandes says, "the alert youth came, however, in contact not simply with one prominent Frenchman; he received a general introduction to French customs and usages."<sup>42</sup> The French army brought with it a French Theatre. Goethe received a free ticket to all performances through the influence of his grandfather. He attended daily, making the acquaintance of Deronès, a youth his own age, who was associated with the theatre. Although, at first, Goethe understood very little of the dialogue, it was not long before he was chatting in French with his companion, as well as with the French men in his home. This contact stimulated him to further activity. He said:

"Meine Leidenschaft zu dem französischen Theater wuchs mit jeder Vorstellung."

"Ich hatte nun bald den ganzen Kursus der französischen Bühne durchgemacht; mehrere Stücke kamen schon zum zweiten und dritten Mal; von der würdigsten Tragödie bis zum leichtfertigen Nachspiel war mir alles vor Augen und Geist vorbeigegangen; und wie ich als Kind den Terenz nachzuahmen wagte, so verfehlte ich nunmehr nicht als Knabe, bei einem viel lebhafter dringenden Anlass auch die französischen Formen nach meinem Vermögen und Unvermögen zu wiederholen." 43

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42. Brandes, Op. cit., p. 46.

43. Goethe, Dichtung und Wahrheit, Op. cit., pp 126, 127. Translation of same by M.S. Smith, Op. cit., pp 89, 90. "My passion for the French theatre grew with every performance." "I had soon covered the whole range of the French stage; several pieces were being given for the second and third times; all had passed before my eyes and mind, from the stateliest tragedy to the most frivolous afterpiece; and just as when a child I had presumed to imitate Terence, so now

The result was a play whose scene was rural, but in which king's daughters, princes, and gods appeared. Goethe presented a neat copy of this for the approval of Derones, who, enjoying the part of critic, tore the piece to bits, working havoc with his deletions and substitutions. Goethe turned to the study of Corneille's Treatise on the Three Unities to discover for himself on what principles young Derones had judged his mutilated play.<sup>44</sup> This reading led to a thorough study of the controversies attendant on playwriting. Finding nothing but confusion there, Goethe turned to the reading of the complete works of Racine and Moliere, and much of Corneille.

Upon the departure of the French army from Frankfurt, in June 1761, the home life and studies of the boy returned to normalcy. He extended his knowledge of his interesting birthplace.

The friendships of the boy extended to the townspeople. He was welcome in many a shop. Lewes says of him, "As to artisans, he was all his life curious about their handicrafts, and fond of being admitted into their family circles."<sup>45</sup>

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as a boy I did not fail, on much greater incitement, to copy the French forms to the best of my ability and inability."

44. Goethe, Dichtung und Wahrheit, Op. cit., p. 129 ff.

45. Lewes, Op. cit., p. 30.

He enjoyed watching Lautensack, the jeweler, in the mysteries of the art of jewelsetting; he learned the processes of manufacturing oil-cloth in the factory of Nothnagel, the artist. He watched many others, seemingly groping to find himself and his interest. Hayward writes, "The earnestness with which Goethe threw himself upon whatever he undertook, with his facility in getting up subject after subject or running them abreast, may be inferred from the interest he inspired in men of special vocations or pursuits, each of whom regarded him as a pupil or follower, and had a career ready for him."<sup>46</sup>

As Goethe developed, he prepared for his confirmation,<sup>47</sup> which took place in 1763. He was greatly influenced at this time by Fräulein von Klettenburg, a woman of a deeply religious nature. It was somewhat due to her influence that he wrote the Religious Odes previously referred to.<sup>48</sup>

On his walks about the town, Goethe became acquainted with a group of young folks who lived by their wits. He was not quite fifteen when he fell in love with Gretchen, sister of one of his companions.

The group met almost daily and used Wolfgang's poetical talents for practical purposes. The proceeds

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46. Hayward, Op. cit., p.22.  
 47. Lewes, Op. cit., p.30.  
 48. Wolff, Op. cit., p.7 ff.

from the wedding and funeral poems, which he wrote, went  
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for joyous feasting.

The coronation of Kaiser Joseph II, as Roman King, was the climax for these festivities. Although Goethe's father insisted that Wolfgang study the proceedings of the two former coronations with him, in order to compare the events, the boy managed to see Gretchen, who was several years his senior and permitted him no familiarity. The day of the coronation passed joyously. The following morning Goethe awakened to learn that some of his unscrupulous companions had been guilty of forgery. Gretchen was found innocent and was permitted to leave town.

Goethe, who proved his innocence in the matter, was greatly crushed when he learned that Gretchen's testimony included these words, "I will not deny that I have often seen him, and seen him with pleasure, but I treated him as a child, and my affection for him was merely that of  
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a sister."

His mental suffering caused an illness, which his pride healed. He took up his studies, delved into philosophy, sought solitude in long walks and trips into the neighboring mountains and towns. The studies of

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49. Leves, Op. cit., p.31 ff.  
50. Ibid., p.32.



jurisprudence and literature were not neglected. His first sorrow was soon healed and he again rejoined his gay circle of friends. Lewes writes, "Their opinion of his talents appears to have been enormous; their love for him, and interest in all he did, was of the kind which followed him through life. No matter what his mood... whatever offence his manner created, was soon forgotten in the irresistible fascination of his nature. The secret of that fascination was his own overflowing lovingness, and his genuine interest in every individuality, however opposite to his own."<sup>51</sup>

In conclusion, it is well to consider briefly the many-sidedness of Goethe, expressed in his childhood and early youth. His seriousness, formality, rationality, and intellect, with its clearness and calmness inherited from his father, balanced the loveliness, geniality, imagination, enthusiasm,—"if enthusiasm means filled with a divine idea, and by its light working steadily,"<sup>52</sup> of his mother.

His impatient susceptibility, "while it prevented his ever thoroughly mastering the technic of any one subject, lay at the bottom of his multiplied activity in

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51. Lewes, *Op. cit.*, p. 53.

52. *Ibid.*, p. 34 ff.

directions so opposed to each other...Easily excited to throw his energy in a new direction, he had not the patience which begins at the beginning, and rises gradually, slowly into assured mastery."<sup>53</sup>

The episode of his youthful, but fervent love for Gretchen was touched upon because it is doubtless the basis of Goethe's first bitter comedy, "Die Mitschuldigen", which was written in Leipzig about the same time that he wrote the collection of poems and prose studies called "Annette". Brandes states that the figure of Gretchen was evidently interwoven with the Friederike Brion episode which forms the kernel for the Gretchen in Faust.<sup>54</sup>

Because of the great mass of literature that has grown up around Goethe and his works it would be difficult for anyone to make any discoveries that have not been touched upon by some scholar. The following chapters are in the nature of an intensive study of the writings included in the booklet, "Annette", with respect to Goethe's personal experiences attendant on the writing of this collection, the literary epoch concerned, the content and literary style of the poems, the meter and variations

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53. Lewes, Op. cit., pp. 35, 36.

54. Brandes, Op. cit., p. 50.

in orthography and the punctuation. The fourth chapter will be based principally on the group of poems called, "Annette", as found in Goethe's "Sämtliche Werke Jubiläums-Ausgabe."<sup>55</sup> volume III, and Eugen Wolff's "Der Junge Goethe."<sup>56</sup>

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55. Goethe, Sämtliche Werke, Jubiläums-Ausgabe, v.III. Stuttgart und Berlin. (1902-1907). pp. 182-207; 358-362.

56. Wolff. Op. cit., pp.23-49; 258-301.

## II. Leipzig Experiences and Influences.

The episode with Gretchen, which was mentioned in the preceding chapter, tended to create in Goethe a dislike for his birthplace. His hope of studying literature at Göttingen so as to qualify for a university professorship was thwarted by his Father's determination that he should go to Leipzig to study jurisprudence. Therefore, the youth turned his attention to the latter place. He secretly determined to follow his own desire in the choice of subjects for study.

But when he presented himself, with his letters of introduction, to Hofrat Böhme, professor of History and Jurisprudence, this gentleman, who had a dislike for anything and anyone connected with belles lettres, read him a severe lecture. He showed him the folly of that course, and pointed out to the youth that the study of antiquity could be pursued to far better advantage through the avenue of jurisprudence.

Frau Hofrat Böhme aided her husband by convincing Wolfgang, in a gentle, kindly, sensible way that her husband's judgment was correct. A concession was made so that Gellert's classes in History of Literature and "Practicum" were also added to the lectures on Philosophy, History of Law, the Institutes, and other subjects.

The course in Philosophy was a repetition of what he had learned at home, as were the Law lectures, Logic seemed unnecessarily cumbersome. Gellert discouraged the writing of poetry, preferring only prose essays. He condemned Goethe's prose style of writing in epistolary form, with its groundwork based on some romance.

The younger professors were only interested in perfecting their own knowledge; the older ones were loath to stir from the ruts into which they had fallen. Every one discouraged him. Whatever he did was wrong. None of the contemporary critics seemed to know just what the province of poetry was. Gottsched, in his "Critical Art of Poetry", had given an adequate historical knowledge of all the kinds of poetry in which the different nations excelled.

Since no fundamental method of procedure nor encouragement in the art of writing was forthcoming from his professors, it was not strange that interest in the academic university work palled and Goethe's attendance at the lectures lessened and almost ceased as spring came. Thus it was his experiences in the town of Leipzig, rather than its University, which exerted the greater influence on him during his three years residence there. It was here, however, that "Goethe

laid the foundation not only for his literary, but also for his artistic education as well.<sup>1</sup> What Calvin Thomas wrote about Goethe's disposition was especially true of this trying time:-

"It will be seen as we go on that during approximately the first third of his life... the maternal strain was dominant; not, however, as an equable "gayety" (Frohnatur), but in the form of an extreme nervous instability, such as very often goes with imaginative genius of a high order. Ordinarily, in his youth, he was cheerful and companionable; men and women alike were strongly drawn to him. But there were also times of depression, hypochondria, disgust with life. The melancholia of adolescence hit him very hard, and tension of feeling sometimes brought him near to the danger point. He knew all moods, his capacity for experience was boundless. In the course of time he became more like his father--sedate, methodical, circumspect. But from boyhood to old age his two ruling proclivities were the passion for artistic creation and the desire to make the most of life." 2

Leipzig society ridiculed not only his wardrobe, which was oldfashioned, but also frowned upon his Upper German dialect which was full of his beloved Biblical quotations and references, as well as other similes and allusions. His reverence for the hero, Frederick, was belittled also by the Leipzig people. They had suffered much as a result of the Seven Year's War and blamed Frederick for it.

On May 11, 1766, he enclosed an English poem, "A song

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1. Brandes, Op. cit., p.54.

2. Calvin Thomas, Goethe. N.Y. (1917). p.6.

over the unconfidence toward myself," in a letter to Cornelia, his sister. The words of the letter, as well as the poem express his dejection. "I search myself and cannot find a spark of worth in me."<sup>3</sup> Later he writes, "How much an impulsive youth had to endure from this continual tutoring, may be easily inferred by anyone who considers that the alteration in accent, at length reluctantly conceded, involved the sacrifice of modes of thought, imagination, feeling, and native character.... I felt paralyzed to the very soul, and scarcely knew any more how to express myself on the most trivial topics.... I was soon forced to feel.... that society had much to find fault with in me; after dressing in their fashion, I must now talk in their tongue; moreover I could plainly see that my hopes of instruction and general culture to be derived from my residence at the University were not being fulfilled; so I began to be lazy, and to neglect the social duties or calls, and other such attentions; indeed, I should have withdrawn earlier from all such intercourse, had not fear and respect bound me fast to Hofrat Böhm, and confidence and affection to his wife."<sup>4</sup>

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3. Wolff, Op. cit., p. 81.

4. M.S. Smith, Op. cit., p. 222 ff.

Frau Hofrat Böhme in her kind but intelligent way influenced him greatly in his literary taste, but according to the then prevailing mode.

Professor Morus convinced him that his standards of literary enjoyment were wrong. So convinced was Goethe that he burned the writings he had brought with him from Frankfurt.

His eager mind interested itself in whatever came to view. He became interested in Medicine and Natural History through daily contact with Medical students at his boarding place. At this time he studied art with Oeser, director of the Academy of Design. Oeser taught him that "the Ideal of Beauty is Simplicity and Repose,<sup>5</sup> and thence it follows that no youth can be a master."

Oeser's teaching enabled the students to form judgments and taste in respect to art. To a friend Goethe wrote that Oeser stood beside Shakespeare and Wieland in influence over him.

In the Dresden Art Gallery, in which Goethe spent several days, he learned for the first time to see pictures through the eyes of the different artists. This ability afforded him much pleasure in later life. His

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5. Lewes, Op. cit., p. 57.



study of the subjects treated by artists awakened the poetic talent. Little poems illustrated the art subjects. These writings were of value to him because they showed him the differences between the two arts, as did the publication of Lessing's "Laocoon" in 1766. The effect of this book on the young writer was tremendous. Here was a definite rule by which to judge poetry. Goethe's eager, groping mind was at ease. "The difference between plastic and literary art was made clear....The plastic artist should not overstep the limits of the beautiful, even if the literary artist, who cannot dispense with the significant in any form, is permitted to roam beyond them. The former appeals to the external senses, which are satisfied only by the beautiful; the latter to the imagination, which is capable of reconciling itself to the ugly. All the consequences of this splendid thought were illuminated to us as by a lightning flash."<sup>6</sup>

Goethe studied much. The contemporary writers as well as Corneille, Shakespeare, and Moliere were read. Wieland's prose translation of several Shakespearian plays delighted him. Through the influence of Oeser he learned to appreciate Winckelmann's works.

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6. M.S.Smith, Op.cit., pp. 282, 283.

During Easter, in 1766, at the beginning of the second semester, Schlosser--afterwards his brother-in-law--came to Leipzig. Goethe's discouragement was at its peak. Schlosser, ten years his senior, awakened emulation by his superior knowledge and facility in writing. Goethe was aroused to express himself in German, French, English, and Italian verse. He was also introduced, by Schlosser, to a group of literary friends who took their mid-day meal at the house of Schönkopf, a wine dealer, whose wife was a member of an educated and esteemed Frankfurt family. From this group he learned much.

After the departure of Schlosser, Goethe continued to take his meals here. He had fallen in love with the attractive daughter of the house, Anna Katharina Annchen, Kätchen, or Annette as she was usually called. She was "nineteen, lively and loving."<sup>7</sup>

They enjoyed musical evenings with the other young folks in the group. Amateur theatricals were undertaken with Goethe and Kätchen in the roles of the lovers. This love affair was concealed from her parents, who, doubtless, would have taken steps to break it off. Goethe was careful to conceal his affection from his own family and personal friends, so he feigned an attachment to one of the girls in Leipzig's social group. Even to his beloved

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7. Lewes, Op. cit., p.42.

sister Cornelia he wrote nothing until 1767, then he casually mentioned the little daughter of the house who took good care of his clothes. The detailed account of the progression of this love affair is to be found in Goethe's letters to Behrisch.<sup>8</sup>

Goethe's variable disposition at this time was of annoyance to Käthchen as well as to his other friends. This irritability was due to his mental unrest as well as to his irrational mode of life. Furthermore, he knew that he could marry no one, nor settle in one place, until his life had been rounded out and deepened by experiences that would give him a basis for true creative work. Hence he was troubled by subtle casuistry.

The youth's unreasonable jealousy and cruel teasing, resulting in repeated quarrels and reconciliations, finally chilled the girl's love. Her change of attitude drove him to distraction as some of his letters at this time reveal.<sup>9</sup> He tried, in vain, to regain her love. They remained friends, however, until Käthchen's marriage, which took place after Goethe's return to Frankfurt.

The direct result of this experience was the writing, in 1767, of a one act pastoral play in Alexandrine verse, "Die Laune des Verliebten," (The Wayward Lover), portraying

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8. Bielschowsky, A., The Life of Goethe, (N.Y. and London,) (1905), p.59 ff.

9. Goethe, Early and Miscellaneous Letters of J.W. Goethe. (London, 1880), p.14 ff. (Translated by Edward Bell).

Goethe's own unreasonable attitude toward Kätchen. The play was not published until 1806. The poems to be considered in this article are dedicated to this girl .

Another person who was closely connected with the writing of the poems was Behrisch, tutor to the young Count Lindenau. He was "far advanced in the thirties," well-instructed, and with a knowledge of modern languages and their literature. He prided himself on writing an excellent hand. He had a taste for poetry, which though good, was for the most part censorious, thus destroying what little faith Goethe still had in the contemporary writers. Behrisch was indulgent with the youth's writings and let him write as he wished, but only on condition that he should have nothing printed. He promised to copy the best of Goethe's verses into a volume and did so in the summer of 1787.<sup>10</sup> This volume is the one containing the nineteen poems and prose selections dedicated to "Annette".

At this time a letter from home asked the youth to furnish a poem for his uncle's wedding. He accordingly convened all Olympus for the event. His own pleasure in the composition was augmented by a letter from his father. He made another copy for the approval of his

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10. Brandes, op. cit., p. 58.

professor, who thought the poem in very bad taste. From then on the only divinities to appear in his little poems were Amor and Luna. Other productions of this period were a group of songs called the "Leipziger Liederbush",<sup>11</sup> which is better known than "Annette", and of a similar but higher quality of verse. Some of these songs were set to music by Bernhard Breitkopf, the eldest son of a bookseller. They were published in 1769 under the title "Neue Lieder in Melodien gesetzt von Bernhard Theodor Breitkopf." Goethe's name did not appear. In this book are twenty love songs based on the philosophy of Catullus, Horace, and Wieland, the expression of a youth pretending to a greater experience of love than he could have had. The poems have since been reprinted in Goethe's works.

The importance of the Leipzig years for Goethe, lay principally in the fact that here he laid the foundation for his literary and artistic education. To this period Goethe ascribes the beginning of a tendency that followed him all his life, the ability to record in a poem any experience whether delightful or troublesome. This enabled him to come to an understanding with himself, "to set my inward being at rest", he says. He was shown the

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11. Brandes, Op. cit., p. 61.

fallacy of continuing in the rococo style, and from  
then on strove for simplicity and truth.

### III. Literary Tendency of the Age.

In order to understand the literary tendencies during Goethe's student years at Leipzig it is well to glance back at the causes of these tendencies.

As early as 1617 the Fruchtbringende Gesellschaft, (the Fruitful, or Profitable Society), was founded at Weimar with the commendable object "of purifying the (German) language from foreign words, the establishment of grammatical rules, and a metrical system calculated to abolish at least some of the roughness<sup>es</sup> of the preceding years." Other similar "Sprachgesellschaften" (Linguistic Societies), were formed, copied in the first place from Italian Academies such as the Florentine "Della Crusca."<sup>1</sup> The adherents of these "Sprachgesellschaften", though crude, according to the modern standard of German literature, did much to point the direction of literary endeavors.

Martin Opitz (1597-1639) with the advent of his "Buchlein von der deutschen Poeterey", (A Small Book of German Poetry), confined the literary arts in hard and fast rules. He and others were adherents of the so-called First Silesian School of Poetry, which strove

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1. Mary E. Phillips, A Handbook of German Literature, London, 1914, p.36 ff.

after purity of diction, simplicity of subject, and avoidance of the strained and extra-ordinary. They did not always achieve their goal.

The second Silesian School of Poetry missed the aim of its predecessor entirely and fell into bombastic and inflated styles of writing.

Innumerable foreign models were introduced into Germany, with the natural result of a tendency to artificiality and exaggeration in all forms of literature.

Goethe wrote, "The literary epoch in which I was born developed out of the preceding one by opposition. Germany, so long inundated by foreign people, pervaded by other nations, employing foreign languages in learned and diplomatic transactions, could not possibly cultivate her own....But in this epoch works of genius had already appeared, and the German independence of mind, and the enjoyment of life began to assert themselves. This cheerful spirit, combined with an honest sincerity, led to the demand for purity and naturalness in writing, without the intermixture of foreign words, and in accordance with the dictates of plain common sense. By these praiseworthy endeavors, however, the flood-gates were thrown open to a prolix national insipidity, nay, the dam was broken down, and an inundation was bound to follow. Meanwhile, a stiff



pedantry continued for some time to hold sway."<sup>2</sup>

By the time of Goethe's arrival at Leipzig, 1765, Gottsched with his "stiff pedantry" had reached and passed his peak of literary censorship and dictatorship in German letters.

Probably more than any other man, he had carried on the work of Spitz in trying to establish set rules for the drama and for poetry. He saw the fallacy of the fantastic unnaturalness of the Second Silesian School and to a great extent overcame it. Having recognized the greatness of some of the writers of the period of Louis XIV, he considered them models for Germany. He was, however, unable to understand and accept the influence of the English, and considered Shakespeare a wild barbarian. This brought on him the antagonism of the Swiss school, which held to English Influences. He was "A representative of the soulless and pretentious seventeenth-century absolutism."<sup>3</sup>

In his "Versuch einer Critischen Dichtkunst vor die Deutschen," Gottsched bound dramatic production within the confines of the three unities, according to his predecessors, the French classic dramatists. He catalogued

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2. M.S. Smith, Op. cit., p. 229 ff.

3. Francke Kuno, History of German Literature, New York, 1927). p. 270.

poetry as to its kinds, discussed rhythm and its different movements. The poet should have good taste and be well educated. The principal form of poetic expression was to be an imitation of nature. Kuno Francke writes of him, "What he most admired in classic French literature was, not the fire and passion which, after all, underlay its outward elegance and regularity, but this elegance and regularity itself. What he was pleased to call imitation of nature was, as a matter of fact, a pedantic exclusion of everything not commonplace. What he considered as the moral aim of poetry was in reality the cultivation of a petty, servile, bloodless, and heartless savoir vivre, such as became a generation which submitted to the rule of the powdered wig and padded calves....

The same dead formalism, the same worship of the phrase, the same slavish subservience to an arbitrary fashion, the same utter lack of manliness, originality, and inspiration we find in all the favorite forms of literature throughout this period."<sup>4</sup>

In the Leipziger Dichtverein, with Gottsched, were Gottlieb Wilhelm Rabener, a satirist in his spare moments, and Friedrich Wilhelm Zachariä, the poet, two of the most talented of the writers. Other contributors to Gottsched's literary magazine were the Schlegel brothers,

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4. Francke, Kuno, Op.cit., pp. 184, 185.

Johann Adolf and Johann Elias. The latter was the ablest dramatist of this school, probably because he looked past the French to the Greeks for his models.

The most popular and best beloved author of the period was Christian Fürchtegott Gellert. Frederick the Great called him "the most sensible of the German writers." Goethe said of him, "Gellert's writings had, for a long time, formed the basis of German moral culture."<sup>5</sup> His fables became the model for his contemporaries and followers. His writings have very little poetic talent but show a charming artlessness, grace, and delicacy, and a measure of originality. To him Germany owes her first social novel, "Leben der Schwedischen Gräfinn von Gg(1747-1748).

"Gellert combined in himself, more than any other writer of his time, those two tendencies which ...had come to be the chief forms of the individualistic undercurrent of German literature after it had turned away from public life: rationalism and sentimentalism<sup>6</sup> ... and by making self-reflection and self-discipline the keynote of his life as well as his literary work, did more than any other man of his generation to cultivate that spirit which<sup>7</sup> was to find its highest expression in Wilhelm Meister."

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5. M.S. Smith, Op. cit., p. 262.  
 6. Francke, Op. cit., p. 224 ff.  
 7. Ibid., p. 227.

The chief difference between the Leipzig school and the Swiss, was that Gottsched's group took the French models for guidance while the Zürich group emulated the English.

While Gottsched tried to reform literature by rules applied externally, his opponents tried to reform it from within. They studied "the nature of poetic creation by investigating how poetry arose in the soul of the poet, and by analyzing the impression it left upon the reader."<sup>8</sup> They broke away from Gottsched's pedantic dictum "that poetry must be a product of reason acting in conscious recognition of certain laws."<sup>9</sup>

In striving for a real understanding of the requirements of a poem, they decided the following: "That species which imitated nature, and furthermore was marvelous, and at the same time moral in purpose and effect, they placed first and highest."<sup>10</sup>

Breitinger finally discovered the main issue which was "to urge the representation of manners, character, passions, in short the inner man--which surely constitutes the chief theme of poetry."<sup>11</sup>

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8. John G. Robertson, A History of German Literature. (Edinburgh, 1902), p.249.

9. Ibid., p.249.

10. M.S.Smith, Op. cit., p.234.

11. Ibid., p.234.

The age was stirred by the controversy that arose between the two schools. In the Swiss organ, a weekly journal, "Discourse der Mahlern", (in imitation of the Spectator), Bodmer published a prose translation of Paradise Lost, to the disgust of Gottsched. But it was not until 1739 when "Breitinger's Critische Dichtkunst", and in 1740 with Bodmer's "Critische Abhandlung von dem Wunderbaren in der Poesie", appeared that Gottsched's vanity suffered. He replied bitterly in his paper, "Die vernünftigen Tadlerinnen." (The Reasonable Critic). There followed bitter defenses and attacks from both sides. Gottsched's real sorrow came not from this controversy but from the secession of the co-writers in his journal. Weary of strict conformity to the pedantic rules of Gottsched's paper, K.C.Gärtner, J.A.Cramer, and J.Adolf Schlegel started a new publication in Bremen called the "Bremen Beyträge, ( Bremen Contributions) ", (1744-48).

In 1748, Klopstock's "Messias", "the first actual creation in modern German literature", appeared in the "Bremen Beyträge", outshining any one work that had appeared so far.<sup>12</sup> It was the first German epic of that era.

Friedrich Gottlieb Klopstock (1724-1803) achieved immediate greatness. His work showed Milton's influence.

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12. Robertson, Op. cit., p. 230.

Kuno Francke says, "Klopstock led German literature from the narrow circle of private emotions and purposes to which the absolutism of the seventeenth century had come near confining it, into the broad realm of universal sympathy."<sup>13</sup>

Schiller wrote of Klopstock, "His sphere is always the realm of ideas, and he makes everything lead up to the infinite. One might say that he robs everything that he touches of its body in order to turn it into spirit, whereas other poets seek to clothe the spiritual with a body."<sup>14</sup>

This inability to portray palpable beings doubtless was the reason that Klopstock did not reach the highest artistic ideal. His particular expression of intelligence and art, however, was essential to his fellow men. "A man was needed who should give utterance to that religious idealism which, though buried under the ruins of popular independence, was nevertheless the one vital principle of Protestantism not yet extinct; a man who, through an exalted conception of nationality, should inspire his generation with a new faith in Germany's political future; a man who, by virtue of his own genuine sympathy with all that is human in the noblest sense, and through his unwavering belief in the high destiny of mankind, should

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15. Francke, Op. cit., p.234 ff.

14. Ibid., pp.234,235.

usher in a new era of enlightened cosmopolitanism."<sup>15</sup>

The "Messias", which so many critics consider hard reading for the present day, with its lofty thought clothed in beautiful diction and perfect hexameters, had been of especial joy to Goethe and his sister when they were children. Franke maintains at length that the "Messias" was not an epic but an Oratorio containing not only the epic but the lyric and dramatic elements of that form of musical expression.

Klopstock's "supreme importance for the development of German poetry is to be sought in his lyric poetry; notwithstanding his un-German metres, it was he who freed the lyric from the false classicism of the Prussian poets, and led it back to the true national form which was to<sup>16</sup> reach perfection in Goethe."

Standing with Klopstock but entirely unlike him was Christoph Martin Wieland (1733-1813). More than any other he served as a counterbalance to the moralizing sentimentality of Richardson, and the extravagant nature-<sup>17</sup>worship of Rousseau. Both of them worked to prepare the ground for that perfect intellectual freedom and equipoise, that universality of human interest and endeavor which was to be the signal feature of cultivated

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15. Franke, Op. cit., p. 235.

16. Robertson, Op. cit., p. 265.

17. Ibid., p. 283.

German society toward the end of the eighteenth century. Klopstock did his part by expanding and elevating the moral sentiment, Wieland did his by fostering a refined sensuality. Klopstock never swerved from his idealism. Wieland achieved his goal of intellectual rationalism through three changes of thought and development. The latter's religious training colored the first step in his development. This influence gave way to "the charm of antiquity,"<sup>18</sup> which then pervaded his works.

His second phase turned its back on religion and searched the realm of sensuousness and materialism, but still seeking truth. It was during this period that he wrote "Agathon", which points clearly to his own mental and moral development. This novel established him as a writer. It was this vehicle which tried "to point out theoretically, the true way toward individual perfection."<sup>19</sup>

Wieland found himself, at length, developing into "greater views and sounder judgment." During this period he translated into good German prose twenty-two of Shakespeare's dramas. "The influence of Wieland's translation of Shakespeare may be considered one of the principal causes of the great development of the German drama

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18. Phillips, Op. cit., p. 53.

19. Francke, Op. cit., p. 253.



which was soon to appear in full brilliance."<sup>20</sup>

Wieland's epic, "Oberon" drew Goethe's enthusiastic approval, "so lange Poesie Poesie, Gold Gold und Krystall Krystall bleibt, wird 'Oberon' als ein Meisterstück poetischer Kunst geliebt und geehrt werden."<sup>21</sup> "Agathon", however, shows forth Wieland's true philosophy. "A supreme interest in the problems of inner experience, a supreme faith in the inviolability and sacredness of the individual soul, a supreme desire for harmonious cultivation of all its faculties, an ever ready sympathy even with the wayward and the sinner, an unwavering trust in the intrinsic goodness of human character, and a sublime indifference to passing defects and temporary veillings of its true self, --these are the elements from which the highest and best in the work of Schiller and Goethe sprang, and all of them we find at least foreshadowed in this early work of Wieland."<sup>22</sup>

Goethe also mentions the wide influence of Johann Christian Gunther (1695-1723) who was "the most gifted lyric poet in modern German literature before the appearance of Klopstock."<sup>23</sup>

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20. Phillips, Op. cit., p.54.

21. Ibid., p. 55. "So long as poetry remains poetry, gold remains gold, and crystal, crystal; will 'Oberon' be loved and honored as a masterpiece of poetic art."

22. Francke, Op. cit., p.263.

23. Robertson, Op. cit., p. 241. (Trans.)

Lessing has been mentioned before in this work. He was the outstanding critic of the time, ruthlessly attacking so-called "Gottschedianism" in "Briefe, die neueste<sup>24</sup> Litteratur betreffend." He completed what Winckelmann began--an appreciation and exhaustive study of ancient art and poetry. He tore away from confused eyes the veil that had hidden for so long the true nature of poetry. He did much to build up dramatic reform and liberation with his "Hamburgische Dramaturgie," (1769). The appearance of "Miss Sara Sampson", (1755) laid the foundation of a<sup>25</sup> national drama.

This period included a group of "Anacreonticists." Friederich von Hagedorn (1708-1754), "cannot be called an Anacreontic poet in the narrow sense of the word, for<sup>26</sup> his ideal was rather Horace than Anacreon." His poetry, besides love-songs and drinking songs, included fables and stories, moral poems and epigrams. His delicate self-restraint, and his feeling for form and rhythm, separate him from his contemporaries. Hagedorn was the first to naturalize Anacreontic poetry in Germany.

In 1737, I.J. Pyra (1715-1744), and G.G. Lange (1711-1781), students in the University of Halle, wrote

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24. Francke, Op. cit., p. 269.  
 25. Robertson, Op. cit., p. 271.  
 26. Ibid., p. 248.

"Freundschaftliche Lieder." In the following year or two, three other students of Halle, Gleim, Uz, and Götze, laid the foundations of that "specifically eighteenth-century type of literature" called the Anacreontic or Prussian school.

This school specialized in imitations of Anacreon and resulted in little light songs of friendship, love, wine, and war. Since J.W.L. Gleim (1719-1803), was well liked by his contemporaries, they did not examine too closely the quality of his verse, which was mediocre. His war songs were well received because of their patriotic enthusiasm.

Johann Peter Uz (1729-1796) was a more talented poet. His "Lyrische Gedichte", (1749) were the best expressions of this poetical trend. J.E. Götze, (1781-1781), less gifted than Gleim and Uz, wrote with ease. His poems expressed the frivolous and insincere side of the Anacreontic.

"Madame de Stael has remarked that perhaps it is in Germany alone that literature has derived its origin from criticism; everywhere else criticism has followed the great productions of art, but in Germany it produced them." <sup>27</sup> To a great extent this seems true. Pseudo-

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27. James K. Hosmer, A Short History of German Literature. (New York, 1901), p.25.

classicism and absolutism extended from Opitz to Lessing. Its chief exponent was Gottsched, who dominated the Leipzig group until Bodmer and Breitinger, of the Zürich school, had undermined his authority. Running through this long oppression of critical and pedantic dictums, was an undercurrent of individualism which freed itself to a degree in the works of Klopstock and Wieland. Klopstock's manifestation of individual feeling, was through sentimentalism, while Wieland's expression appeared in rationalism. It remained for Lessing to utterly destroy absolutism and its vapid expression. Francke says, "What Lessing was battling against was not so much the French drama, as the spirit of despotic conventionalism and false propriety which during the last hundred years had been the ruling taste in England, no less than in France or Germany. And what he was contending for was not so much a correct view of the Greek theory of tragedy, as the spirit of true humanity and sound nature which had made Sophocles and Shakespeare possible, and for the propagation of which the best men in the last hundred years in France no less than in Germany or England had been struggling."<sup>28</sup>

It was in this period, the first half of the eighteenth century, that the basis was laid for the writings

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28. Francke, op. cit., p. 275.

of the classic period. Through the confusion as to the literary principles which abounded in general, Goethe worked his way to a realization that he should "value more and more the importance of the subject-matter, and the conciseness of the treatment; without, however, being able to make clear to myself where the former was to be sought, or how the latter was to be attained."<sup>29</sup> Hence we find him using the mode of the Anacreontic's in his poems, "An Annetten."

The next chapter presents the main problem of this thesis, the translation and study of the poems of Goethe's booklet, "Annette". The original metre is adhered to where possible. Literal meanings are changed only where necessary for smoother English reading. The original German poems are included to facilitate comparison and study. These points include dates and variations, if any, in the different versions of the poems; Goethe's own references to them; what other writers have said of them; authors who may have influenced Goethe in writing them; style and versification. The study of the poems is based largely on the notes in Eugen Wolff's "Der junge Goethe", and on the notes in the third volume of "Goethe's Samtliche Werke, Jubiläums-Ausgabe".

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29. W. B. Smith, Op. cit., p. 241.

IV. Translation, History and Character  
of "Annette"

"I saw fair Doris with Demoetas stand,  
He took her gently by the hand,  
They looked in one another's eyes,  
Then looked around--did parents watch this wooing?--  
And seeing no one nigh, quick, quick--  
Enough, they did as we are doing!"<sup>1</sup>

This little poem was the first to be written for the calligraphic booklet,--the collection of poems which the young Leipzig student, Goethe, dedicated to his sweetheart, Annette Kätchen Schönkopf. It gives the general tone of most of the poems of this group, which Georg Brandes designates as "the first collection of Goethe's poetry we possess."<sup>2</sup>

The manuscript of "Annette", after having been lost for more than a century, was found in 1885 among the papers of Fräulein Luise von Göchhausen, Lady in waiting at the Weimar Court. The booklet, which was the original copy by Behrisch, passed into the possession of the Goethe-und Schiller-Archiv, in 1894. In 1895, Bernhard Suphan, the custodian of the Goethe-und Schiller-Archiv, at Weimar, published a notice of the discovery, with a derogatory critical review, in the Deutsche Rundschau. Of this review Eugen Wolff says:-

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1. Emil Ludwig, Goethe, The History of a Man, Translated from the German by Ethel Colburn Mayne. (New York, London, 1928), p. 12.
  2. Brandes, Op. cit., p. 58.

"Doch dürften Suphans Bemerkungen cum grano salis zu verstehen sein: offenbar war er von dem berechtigten Streben geleitet, zu hoch gespannten Erwartungen, die sich an einen Goethe-Fund knüpfen mussten, energisch vorzubeugen."<sup>3</sup>

The following year, 1896, the poems were published in full in the Weimar Ausgabe, volume 37.

In "Dichtung und Wahrheit", Goethe describes the booklet quite accurately from memory, some forty-two to forty-six years after the poems were written.<sup>4</sup> While preparing his autobiography, Goethe had in his possession again, his Leipzig letters to Behrisch and those to Goethe's sister Cornelia. Cornelia's letters give notice to her that such a collection of poems is in progress. The letters to Behrisch give a vivid account of the progress and end of Goethe's love affair with Käthchen after the Annette booklet was completed. The poet, however, had no record from which to draw his description of the contents and writing of the poems. It is interesting to note that his memory agrees with the book itself, which had disappeared so long before, and which he thought was lost, together with most of his other early writings.

"Auf Befehl Seines Mädchens", (at the command of his sweetheart), Goethe had begun to compose and write again,

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3. Eugen Wolff, Op. cit., p. 272. Trans.: Suphan's observations should, however, be taken with a grain of salt; obviously he was guided by the just endeavor to avert, in so far as possible, the too high tenseness of expectancy which must attach itself to a Goethe find.

4. Minna Steele Smith, Op. cit., pp. xii, xvii.

after a short period of utter discouragement, due to the adverse criticism of his teachers and his cultured friends. Annette was the ruling emotional interest of his life at Leipzig, as noted before. The affair, which soon became mutual, had its official beginning on April 26, 1766, and waxed in intensity until the spring of 1768, when the two mutually agreed to place the affair on the basis of friendship.<sup>5</sup>

As has been indicated in a previous chapter, Goethe's first mention of Käthe to Cornelia, his sister, was in May, 1767. In August, 1767, he further wrote Cornelia that Annette was now his "Muse",--"that as Herodotus names the books of his History after the nine Muses, so he has given the name of 'Annette' to a collection of twelve poetical pieces, magnificently copied in manuscript. But he significantly adds, Annette had no more to do with his poetry than the Muses had to do with the History of Herodotus."<sup>6</sup>

Goethe's literary mentor during the early period of the romance with Käthe, was Behrisch, concerning whom we read in "Dichtung und Wahrheit:--

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5. Peter Hume Brown, The Youth of Goethe (London, 1913) p. 40

6. Ibid., p. 42.



"This friend was one of the strangest fellows in the world....He was one of those men who have quite a peculiar gift of killing time, or rather, know how to make something out of nothing, in order to pass time away....For the rest, he was a well-instructed man, with a special knowledge of modern languages and their literature, and wrote an excellent hand....In the art of poetry he had what is called taste, a certain general opinion about what was good or bad, mediocre or passable; but his judgment was for the most part censorious, and he destroyed even the little faith in contemporary writers which I still cherished, by unfeeling remarks, which he passed with wit and humour upon the writings and poems of this man and that. My own productions he treated indulgently, and let me go on my own way, but only on the condition that I should have nothing printed. He promised me, on the other hand, that he himself would copy those pieces which he thought good, and would present me with them in a handsome volume."<sup>7</sup>

Then follows an account of the actual writing of the little volume, "Annette":-

"This undertaking now afforded an opportunity for the greatest possible waste of time. For before he could find the right paper, before he could make up his mind as to the size, before he had settled the width of the margin, and the form of handwriting, before the crow-quills were provided and cut, and Indian ink was rubbed, whole weeks passed without a single stroke having been done. The same elaborate process was gone through every time he set about his writing, and by degrees he did really produce a most charming manuscript. The title of the poems was in black-letter type, the verses themselves in a perpendicular Saxon hand, and at the end of every poem was an appropriate vignette, which he had either selected somewhere or other, or had invented himself, and in which he contrived to imitate very neatly the hatching of the wood-cuts and colophons which are used for such purposes. To show me these things in progress, to vaunt in a comico-pathetic manner my good fortune in seeing myself immortalized in such exquisite handwriting, and in a style which no printing-press could emulate, again gave occasion for passing the most agreeable hours."<sup>8</sup>

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7. M.S. Smith, Op. cit., p. 264 ff.

8. Ibid.

Regarding the content of the poems we find:-

"The tendency of my poetry, which I continued all the more zealously as the transcript grew in beauty and care, was now entirely towards what was natural and true; and if the subjects could not always be important, I nevertheless always endeavoured to express them clearly and pointedly."

In another place Goethe wrote:-

"Through my adventure with Gretchen and its consequences, I had early looked into the strange tortuous passages, undermining civil society.<sup>10</sup>

.....  
I was never weary of reflecting upon the transient nature of attachments, the mutability of human character, moral sensuality, and all nobility and baseness, the combination of which in our nature may be considered the riddle of human life. Here, too, I sought to rid myself of my perplexity in a song, an epigram, in some kind of rhyme, which, since they referred to the most individual feelings and the most peculiar circumstances, could scarcely interest anyone but myself."<sup>11</sup>

Goethe also cited his trip to the Dresden Art Gallery as inspiration for little poems which were designed to illustrate the art subjects. Due to the influence of Oeser, the director of the Academy of Design in Leipzig, Goethe was given the privilege of seeing many a portfolio out of the great Leipzig collections. His reaction follows:-

"The manifold subjects which I saw treated by artists awakened the poetic talent in me, and just as an engraving is made to illustrate a poem, in the same way I now made poems to the engravings and drawings, by imagining the personages introduced in them in their previous and subsequent condition, and sometimes by composing a little song which might have suited them....

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9. M.S.Smith, Op. cit., p. 267.

10. Ibid., p. 253, 254.

11. Ibid., p.256.

Of such little things many were in the collection which Behrisch had arranged; but there is nothing left of them now."<sup>12</sup>

In the "charming manuscript" are nineteen selections: two prose and verse tales, nine long and six short poems, besides a dedication and an epilogue. Every poem deals with love in some guise or other. The shorter poems are of an epigrammatic character. The longer ones speak of pastoral scenes, "enamoured shepherds and shepherdesses, of the arts of seduction, of the dangers that beset girls, of the blessedness of innocence preserved. Conventional, imitative, shallow, the poems convey no suggestion of the lyric power that was to come. They tell rather of a youth who would fain pose as an expert in the conventional *ars amandi*."<sup>13</sup> Thus writes Thomas. The commentator for the poems as given in the "Jubiläums-Ausgabe" is not so harsh. He states:-

Wie sehr aber auch Goethe hier noch mit den Motiven der Anakreontiker arbeitet und wie sehr er sich darin gefällt, eine blasierte Unwiderstehlichkeit zu affektieren, das Getändel zum Cynismus, die Moral zu satirischer Lehrhaftigkeit zu steigern--es klingen doch auch einige eigne Herzensteine durch, und in der Malerei seelischer Zustände kündigt sich schon hier und da der spätere Meister an."<sup>14</sup>

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12. M. S. Smith, *Op. cit.*, p. 280.

13. Thomas, *Op. cit.*, p. 24.

14. Jubiläums-Ausgabe, *Op. cit.*, p. 360. Trans.--But, however much Goethe works here with Anacreontic motifs, and however much he pleases himself therein by affecting a blasé irresistibility, from toying to cynicism, in order to point a moral with his satirical teaching--there still ring out a few personal heart tones, and in the painting of soulful parts, here and there, the later master is announced.

Following is a chronological arrangement of the titles of the poems, with notes on their subsequent appearances up to the finding of the booklet in 1884:-<sup>15</sup>

1. Annette an ihren Geliebten. This poem, which stands at the beginning of this chapter, Goethe wrote in an album belonging to Björklund, a Scandinavian student at Leipzig, on September 24, 1766. It appeared again in *Magazin f. d. Literatur des In- und Auslandes*, 1883.<sup>16</sup> In 1884 it appeared in the *Goethe-Jahrbuch*, (volume V, p. 369).

2. An den Schlaf. May 11 to May 15, 1767, Cornelia received in letters from her brother. It was published in 1886, in *Goethe-Jahrbuch*, VII, p. 62.

3. Elegie auf den Tod des Bruders meines Freundes. In a letter to Cornelia, May 11, 1767.

4. Die Liebhaber. In Cornelia's letter from Goethe on May 11, 1767.

5. Ziblis, eine Erzählung. Sent to Cornelia in May, 1767. Referred to in a letter to her in August, 1767.

6. Lyde, eine Erzählung. Sent to Cornelia in May, 1767. Goethe referred to it in his letter to his sister in August, 1767.

7. Pygmalion. Also sent to Cornelia in May, 1767, and referred to in his letter of August, 1767.

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15. Eugen Wolff, *Op. cit.*, pp. 23-49.

16. *Ibid.*, p. 23.

8. Ode an Herrn Professor Zachariae. This ode was inspired by the visit of Herrn Professor Zachariae in Leipzig during the festivities attendant on the Easter Fair, in May, 1767. It was published in the Leipziger Musen-Almanach, in 1777 and later was included by Goethe in his publications of 1815, in a division devoted to poems "An Personen".

With the exception of "Das Schreien", the rest of the poems were not known until they were rediscovered in the booklet, "Annette", which was completed in August, 1767:

9. Kunst, die Spröden zu fangen. Erste Erzählung.

10. Kunst, die Spröden zu fangen. Zwote Erzählung.

11. Triumph der Tugend. Erste Erzählung.

12. Triumph der Tugend. Zwote Erzählung.

13. An einen jungen Prahler.

14. Madrigal.

15. Das Schreien, nach dem Italianischen. In "Annette", A, August, 1767; in the manuscript of "Leipziger Liedern für Friederike Oeser", 1768, B; printed in "Neuen Liedern", 1769, C; and in the posthumous works in 1883, D.

16. Madrigal aus dem Französischen.

17. Madrigal aus dem Französischen des Hrn. v. Voltaire.

18. An Annetten.

19. An meine Lieder.

Thus the poems, which were begun on September 24, 1776, were finally copied into the little fifty page volume by some time in August 1767, shortly before the departure of Behrisch from Leipzig, in October, 1767.<sup>17</sup>

The order of the poems in the recovered manuscript is:-

1. An Annetten.
2. Ziblis, eine Erzählung.
3. Lyde, eine Erzählung.
4. Kunst, die Spröden zu fangen, Erste Erzählung.
5. Kunst, die Spröden zu fangen, Zwote Erzählung.
6. Triumph der Tugend, Erste Erzählung.
7. Triumph der Tugend, Zwote Erzählung.
8. Elegie auf den Tod des Bruders meines Freundes.
9. Ode an Herrn Professor Zachariae.
10. An den Schlaf.
11. Pygmalion, eine Romanze.
12. Die Liebhaber.
13. Annette an ihren Geliebten.
14. An einen jungen Prahler.
15. Madrigal.
16. Das Schreien, nach dem Italiänischen.
17. Madrigal, aus dem Französischen.
18. Madrigal, aus dem Französischen des Herrn v. Voltaire.
19. An meine Lieder.

In using the real name of Annette in dedicating his poems, Goethe departed from the custom of Haller, Klopstock, and Günther, who used nicknames for their loved ones. Goethe uses the name Annette four times, thus giving a personal touch to the poems. But no where does he say directly, "I love you."

The poems, with original translations follow, together with a discussion of their poetical characteristics.

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17. Behrisch was dismissed from his position due to certain pranks played by him and Goethe, in company with the other members of their group of friends. Behrisch immediately secured a better position than he had had.

Annette an ihren Geliebten.

Ich sah wie Doris bei Demöten stand,  
Er nahm sie zärtlich bei der Hand.  
Mit starrem Blick sahn sie einander an,  
Und sahn sich um, ob nicht die Eltern wachen;  
Und da sie niemand sahn,  
Geschwind--jedoch genug, sie machten's wie wir's machen.

Annette to Her Loved Ones

I saw how Doris did with Demot stand,  
How tenderly he clasped her hand.  
With steadfast eyes they gazed each other on,  
And looked about to see were parents wakeing,  
And when they saw no one,  
Oh quick--enough, they take what we are used to taking.

This poem deals with secret love and watchful parents, who greatly hinder the expression and indulgence of this love. Although this motif recurs repeatedly in the Anacreontic output of this period, Goethe probably was expressing his own experiences with Annette, in as much as they had to keep their love secret. They were convinced that if her parents discovered her attachment for the "aristocratic" youth, the affair would be completely terminated "as being

to no purpose."<sup>18</sup> In "Poetry and Truth," Goethe wrote. "But as she neither might nor could leave the house often, our pleasures were somewhat sparse."<sup>19</sup> This motif of secret love and watchful parents is used often again in the poems.<sup>20</sup> The name Damot belongs to the conventional pastoral setting, and was used by Theocritus.<sup>21</sup> Through Haller's much sung "Lied", Doris had been accepted as the proper name for the beloved one.<sup>22</sup> Thus Goethe's rôle is Damot, Annette's, Doris.

In the Wolff text, the original poem, consisting of six verses, arranges itself into 5,4,5,5,3,6 iambs. The rhymes fall in the first two verses, and alternate in the last four, thus:-aabebe. Masculine endings rule in all the verses but 4 and 6. The revised version, found in the Jubiläums-Ausgabe, shortens the third and sixth verses by one iambic each. This does not change the context.

Variations occur as follows:-<sup>23</sup>

- 3. Mit starrem Blick sahn--A; Lang sahen--B.
- 4. Eltern--A; Altern--B.
- 6. jedoch genug--A; Genug--B.

The Anacreontic school took delight in having lovers gaze at each other "Mit starrem Blick". The shortening

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- 18. Bielschowsky, Op. cit., p. 55.
  - 19. M. S. Smith, Op. cit., p. 252.
  - 20. Kunst die Spröden, Zwote Erz., 7; An den Schlaf, 16.
  - 21. Eugen Wolff, Op. cit., p. 257.
  - 22. Ibid.
  - 23. Wolff's text will be called A; Jubiläums-Ausgabe B, in all cases except for the two poems: "An Herrn Professor Zachariae" and "Das Schreien".



of this phrase, in A, to the monosyllabic adverb, "Lang", in B, detracts somewhat from the sense of duration of gazing, and makes the act of gazing itself less personal. In verse 6, in both versions, is found an ellipsis. "Geschwind-jedoch" in A, is changed in B, to the alliterative form, "Geschwind-Genug."

Der du mit deinem Mohne  
Der Götter Augen zwingst,  
Und Bettler oft zum Throne,  
Zum Mädgen Schäfer bringst,  
5 Hör mich; kein Traumgespinste  
Verlang ich heut von dir,  
Den grössten deiner Dienste,  
Geliebter, leiste mir.

An meines Mädgens Seite  
10 Sitz ich, ihr Aug spricht Lust,  
Und unter neid'scher Seide  
Steigt fühlbar ihre Brust.  
Oft wären sie zu küssen  
Die giergen Lippen nah,  
15 Doch ach, diss muss ich missen,  
Es sitzt die Mutter da.

Heut Abend bin ich wieder  
Bei ihr, o tritt herein,  
Sprüh Mohn von den Gefieder,  
20 Da schlaf' die Mutter ein:  
Blass werd' der Lichter Scheinen,  
Von Lieb' mein Mädgen warm,  
Sink, wie Mama in deinen,  
Ganz still in meinen Arm.

TO SLEEP

Oh thou, who with thy poppy,  
The eyes of gods compel,  
Who oft enthrones a beggar,  
Brings shepherd to damsel,  
5 Hear me: This day I wish  
No web of dreams from thee,  
The greatest of thy services,  
Belov'd, now grant to me.

I sit beside my maiden,  
10 Joy speaks from out her eye;  
'Neath envious garments silken,  
Her loving heart beats high.  
Her eager lips were present,  
Oft times, for me to kiss;  
15 Alas! Her mother's presence  
Caused me this joy to miss.

This evening thou wilt find me  
With her. Come in, watch keep,  
Then from thy wings spray poppy  
20 To make her mother sleep.

Dim will the lights then shine,  
With love, my maiden warm  
Will sink, as mamma doth in thine,  
Into my eager arm.

The original copy of the ode, "An den Schlaf", has not been preserved. It was one of the first fruits of Goethe's love for Annette, probably written about the same time as "Annette an ihren Geliebten". Goethe sent the revised version to Cornelia in May, 1767, explaining, in French, that the first form had a metre too clumsy for the composition. He thought that she would soon catch hold of the new melody. The ode was further revised for the booklet Annette. It has a twofold theme; the recurrence of the theme of secret love thwarted by the watchful mother, and the apostrophe to sleep. These themes were handled by Hagedorn in much the same way Goethe uses them. "An den Schlaf" is the first ode known to have been written by Goethe on a worldly subject.<sup>24</sup>

"An den Schlaf" falls into three stanzas, each composed of eight verses. Each verse is made up of three iambic feet, which alternate with feminine and masculine endings. The rhyme falls thus: a-b-a-b-c-d-c-d. Only in the last stanza are the rhymes consistently true.

Bernhard Suphan, the discoverer and outspoken critic of the book, "Annette", listed "An den Schlaf" as the only poem of the group which contained poetic merit.<sup>25</sup>

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24. In 1765, in Frankfort, the boy had presented his father with a bound manuscript containing a collection of religious poems, including the ode, "Poetische Gedanken über die Hellenfahrt Jesu Christi."

25. Wolff, Op. cit., p. 264.

The first and third stanzas are concerned with the apostrophe to Sleep. Nowhere does Goethe call Morpheus by name. He addresses the slumber-god in the second person, then discloses his identity by picturing successively different activities peculiar to the god. Goethe departs from the conventional Anacreontic request for the god's services in behalf of the petitioner, by asking that the mother, his opponent in this love affair, be put to sleep. The pastoral touch is given to the poem in verse 4, by the use of the word "Schäfer".

The picture drawn in stanza two, was doubtless one customary in the Schönkopf home, judging by the quotations from Goethe's autobiography and from his letters to Behrisch.<sup>26</sup> The last half of this stanza deals with the Anacreontic theme of kisses frustrated by the watching mother.

That Goethe patterned this ode on one of Hagedorn's, is easy to see by a comparison of the two. Hagedorn pictures his Phyllis:

"Oft stolz in Putz, oft leicht in Schäferkleide,  
Mit offner Brust,  
Stets lächelnd hold im Überfluss der Freude:  
Schön von Gestalt, noch schöner durch die Lust."<sup>27</sup>

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26. Wolff, *Op. cit.*, p. 263. "Die Briefe an Behrisch bezeugen, wie spärlich dem jungen Liebhaber die Augenblicke des Alleinseins mit seiner Annette zugemessen, wie er solche Gelegenheit abstehlen muss!" The letters to B. testify how sparingly moments of being alone with Annette were meted out to the young lover, how he had to steal such from opportunities.

27. Ibid. p. 262. "An den verlornen Schlaf", ll. 29-32; and "An den Schlaf", ll. 1-3.

Goethe portrays his Annette in more concise verses. He uses, however similar rhymes: "Brust" and "Lust".

- "An meines Mädchens Seite  
Sitz ich, ihr Aug spricht Lust,  
Und unter seid'scher Seide  
Steigt fühlbar ihre Brust.

At the beginning of the last stanza both poets use the rhyming words "wieder" and "Gefieder".

Variations in "An den Schlaf":

- 2. Der Götter Augen, A.--Selbst Götteraugen, B.
- 5. Hör mich, A.--Vernimm, B.
- 6. heut, A.--heut', B.
- 10. Sitz, A.--Sitz', B. Aug, A. Aug', B.
- 11. Seide, A.--Seite, B.
- 13-16. Oft wären sie zu küssen  
Die glergen Lippen nah,  
Doch ach, diss muss ich missen,  
Es sitzt die Mutter da. A.
- Oft hatte meinen Küssen  
Sie Amor zugebracht,  
Diss Glück muss ich vermissen  
Die strange Mutter wacht. B.
- 17. Heut Abend bin ich; A.--Am Abend trifft du; B.
- 18. Bei ihr; A.--Nicht dort; B.
- 21. Blass werd' der Lichter Scheinen; A.  
Bey blassen Lichterscheinen; B.
- 22. Mein Mädchen; A.--Annette; B.
- 24. Ganz still in meinen Arm; A.  
In meinen gler'gen Arm; B.

The revision of the poem brings out a polish in B, which though it may be more elegant, yet on the whole tones down the vividness of the same verses in A. In verses 13 and 14, Goethe changed the more colorful but somewhat crude:

"Oft wären sie zu küssen  
Sitt' "Die glergen Lippen nah,"

to:

"Oft hatte meinen Küssen  
Sie Amor zugebracht."

By the change he nevertheless succeeded in bringing into the ode another Anacreontic touch, "Amor". The seventeen year old youth, however, could not persuade himself to abandon entirely the expressive word "giergig" for he introduced it into the last verse of B; thus portraying a livelier picture than in A, where "Ganz still in meinen Arm" gives a quieter effect. In verse 17, A dates the time for the assistance of Morpheus as "Heut Abend". In B, the time is made more general, "Am Abend". In line 21, a definitely stated sentence in A "Blass werd' der Lichter Scheinen" is changed to a less forceful adverbial phrase in B:-- "Bey blassen Lichterscheinen".

A pleasing continuity of action is expressed throughout the ode by means of the verbs; "zwinget; bringst; Hör; verlang; leiste; sitz; steigt; tritt; sprüh; schlaf'---ein; werd'; sink". Goethe was doubtless endeavoring to write his poem according to the rules laid down by Lessing in his *Laocoon*.<sup>28</sup>

Although the subject matter is light, there are yet a few glimpses of the future lyricist in the conciseness of treatment and feeling portrayed.

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28. Gotthold Ephraim Lessing, The Laocoon and Other Prose Writings of Lessing. Translated and edited by W. B. Rönnefeldt. (London, n.d.) Ch. 21. pp. 126-129.

Elegie  
auf den Tod des Bruders meines Freundes.

Im düstern Wald, auf der gespaltnen Eiche,  
Die einst der Donner hingestreckt,  
Sing' ich um deines Bruders Leiche,  
Die fern von uns ein fremdes Grab bedeckt.

5     Nah schon dem Herbste seiner Jahre,  
      Hofft er getrost der Taten Lohn;  
      Doch unaufhaltsam trug die Bahre  
      Ihn schnell davon.

      Du weinst nicht?--Dir nahm ein langes Scheiden  
10    Die Hoffnung, ihn hier noch einmal zu sehn.  
      Gott liess vor dir ihn zu dem Himmel gehn;  
      Du sahst's, und konntest nichts als ihn beneiden.

      Doch horch--Welch eine Stimm' voll Schmerz  
      Tönt in mein Ohr von seinem Grabe?  
15    Ich sil', ich seh', sie ist's! Ihr Herz  
      Liegt mit in seinem Grabe.

      Verlassen, ohne Trost liegt hie,  
      Mit ängstlicher Geberde  
      Zu Gott gekehrt, als hoffte sie,  
20    Das schönste Mädchen an der Erde.

      Nie hat ein Herz so viel gelitten,  
      Herr, sieh herab auf ihre Not,  
      Und schenke gnädig ihren Bitten  
      Sein Leben, oder ihren Tod.



25 O gott, bestrafest du die Liebe,  
Du Wesen voller Lieb und Huld?  
Denn nichts als eine heil'ge Liebe  
War dieser Unglücksel'gen Schuld.

Sie hefft im hochzeitlichem Kleide  
30 Bald mit ihm zum Altar zu ziehn;  
Da riss sein Fürst von ihrer Seite  
Tyrannisch ihn.

O Fürst, du kannst die Menschen Zwingen,  
Für dich allein ihr Leben zuzubringen,  
35 Das wird man deinem Stolz verzeihn;  
Doch willst du ihre Seelen binden,  
Durch dich zu denken, zu empfinden,  
Das muss zu Gott um Rache schrein.

Wie ward sein grosses Herz durchstoehen,  
40 Als er, der nie sein Wort gebrochen,  
Sein Wort zum erstenmale brach,  
Zum erstenmal es der Geliebten brach,  
Der, eh es noch sein Mund versprach,  
Sein Herz ein ewig Band versprochen.

45 Als Bürger der bedrängten Erde,  
Sprach er, kann ich nie deine sein;

Doch von der Furcht, dass ich dir untreu werde,  
Soll dich mein Tod befreien.

Leb' wohl, es wein bei meinem Grabe

50 Jed' zärtlich Herz, gerührt von meiner Treu;

Dann eil' die stolze Tyrannei,

Der ich schon längst vergeben habe,

Dass sie des Grabes Ursach sei,

Unwillig fühlend, schnell vorbei.

ELEGY  
On The Death Of the Brother of My Friend

In dismal wood, beside the wounded oak tree,  
Which once the thunder bolt laid low,  
I sing about your brother's body,  
Which far away a foreign grave doth know.

5    Already now, in his autumnal years  
     He trusting, hopes his deeds' reward;  
     Yet irresistibly his bier  
     Swiftly bore him off.

     You do not weep? --- A separation lengthy  
10    Took away your hope to see him here again.  
     God let him go to heav'n before you;  
     You saw it and could only envy him.

     But hark!--What voice so full of grief  
     Rings in my ear, from out his grave?  
15    Swiftly I go, I look, 'Tis she! Her heart  
     Lies with him in his grave.  
     Forsaken, without consolation, here she lies,  
     With anxious mien  
     Turned to God, as if she hoped to be  
20    The fairest maiden on the earth.

Ne'er has a heart born so much tribulation;  
Oh Lord, look down on her great need,  
And gracious be, and grant her supplication--  
His life, or else her death concede.

25 O Godhead, dost thou punish love,  
Thou Being full of love and grace?  
For nothing but a holy love  
Is the fault this wretched maid must face.

Soon, she had hoped, in festive bridal raiment,  
30 To approach the altar as his bride.  
But then his sovereign, like a tyrant,  
Tore him from her side.

Oh Prince, thou canst compel each mortal  
For thee alone to live life's span terrestrial--  
35 For that desire, one would excuse thy pride;  
But, if their souls to bind thou'rt willing,--  
To think through thee, to find their feeling,  
That must to God for vengeance cry.

How deeply was his great heart wounded  
40 When he, who ne'er his word had broken  
His word the first time had to break,

The first time to his loved one, truth forsake,  
Who, ere the vow his lips did make,  
Had pledged his heart, a deathless token.

45 As citizen of this world oppressed  
He said, "Yours I can never be.  
But from the fear, that I should be unfaithful,  
My death shall set you free.  
Farewell! Let every tender heart, moved by my loyalty,  
50 Weep at my grave.  
Then let the proud, unfeeling Tyranny,  
Which I have long ago forgiven,  
Because it caused my death,  
Oh, let it quickly flee.

"Elegie auf den Tod des Bruders Meines Freundes" honors the memory of Behrische's brother who was betrothed to the girl who is brought into the poem. This poem undoubtedly is the outstanding one of the group, not only because of content, but because of its treatment.

A new note for Goethe is struck in this "Elegie", which presages the "Sturm und Drang" period. The word "Herz" is used as a recurring motive, and appears in verses 15, 21, 39, 44, and 50. It takes the form of "Seele" in verse 36. In direct antithesis to its anaacreontic use for joyful and

ardent love, the heart here is portrayed in sad and tragic and holy circumstances as, "Ihr Herz Liegt mit in seinen Grabe; Nie hat ein Herz so viel gelitten; Wie ward sein grosses Herz durchstoehen." The adjectives "gross" and "ewig" used with respect to the heart add a new note as does "es wein...Jed' zärtlich Herz," and "als eine heil'ge Liebe."<sup>29</sup>

Although this "Klegie" shows the influence of Klopstock, yet it points forward to the first book of Werther. The references to spirituality, in "holy love" (v.27), to tyranny, (v.32), show Klopstock's influence. The description of "düstern Wald" with its "gespaltne Riche vom Donner hingestreckt" foreshadows Romanticism.

There is great freedom in the treatment in the length of the fifty four verses, in the size of the ten stanzas and in the rhyme arrangement. Six stanzas are made up of four verses, two of six verses, one of eight, and another of ten verses. There are from two to five iambs, with four predominating. Two iambs appear twice. The third stanza contains four verses of five iambs each. Feminine and masculine endings occur alternately for the most part. The rhyme is not arbitrary, for the most part it alternates as a-b-a-b-c-d-e-d; in the next to the last stanza three rhymed endings occur twice. The last stanza reads a-b-a-b-c-d-a-d-e-e.

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29. Wolff, *Op. cit.*, p. 267

In the third stanza the first and last lines rhyme together, and the two middle lines rhyme as a-b-b-a. In the eighth stanza of six verses, (lines 33-38) the first two lines rhyme and the next four follow the rhyming sequence of the third stanza thus: a-a-b-c-c-b. The ninth stanza brings in two rhyming sounds which occur three times each, thus: a-a-b-b-b-a. Stanza ten, composed of ten lines, rhymes thus: a-b-a-b-c-d-e-c-e-e.

The Storm and Stress school granted that the Deity could compell mortals to live their lives for him, but to expect to bind their souls to him, to think and feel through him was too much. That called for vengeance against such unreasonable demands. Byron in "The Prisoner of Chillon" uses a similar statement where he says that Bonnivard's steps on the prison floor are an "appeal from tyranny to God." However this could not have influenced Goethe, since  
 ..... Byron (1778-1824) was not born when Goethe's lines were written. Nor could Goethe's lines have influenced Byron because the "Annette" volume was not found until after Byron's death.

"Klegie" concerns the death of Behrisch's brother, who was Regierungsrat--member of a governmental board--at Hessen-Philippsthal, so Goethe told Cornelia.

A certain A. von Rode, Behrisch's successor at the Dessau court, regrets that Goethe described only the light

side of Behrisch's character, rather than leaving a fuller representation of his friend by including the finer and deeper traits.

The parochial register of the court in Philippsthal shows this record for the year 1767: "Den 25. Martij des Abends starb hier im Fürstenhaus der Fürstl. Herr Rat Behrisch und wurde den 28. begraben, alt 34½ Jahr 12 Tage". In the record of the preceeding year is found: 1766: "Den 20. April starb Jgfr. Philippina Christiana Cappin, des Herrn Rat Cappens ehel. Jgfr. Tochter und verlobte Braut des Herrn Rat Behrisch, und wurde den 23. begraben, alt 18 Jahre 8 Mon."<sup>30</sup>

There is no ground for the suspicion that Behrisch suffered a violent death, as the poem might suggest in verses 31, 32: "Da riss sein Fürst von ihrer Seite Tyrannisch ihn."

A. Leitzmann had previously established the age of Behrisch as 74½, due to the misreading of the numeral "5" for "7", by his guarantor. The reading of 34½ years has been carefully verified by comparison of the handwriting in the records. Goethe's friend, Ernst Wolfgang Behrisch was evidently little informed concerning his own deceased brother. It was due to this lack of information that Goethe's "Elegie" bears so different a story. In the "Elegie", Behrisch dies before his sweetheart.

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30. Wolff, Op. cit., p. 272f.



In the "Elegie," we have reference to the age of the deceased as being old, verse 5: "Nah schon dem Herbste seiner Jahre". The young poet makes the "Elegie" dramatic by introducing and personifying the three characters concerned: the girl, the Deity and Behrisch, the deceased. After setting the scene in the two first lines, Goethe tells the reason for the "Elegie," (v.3-4): "Sing' ich um deines Bruders Leiche, Die fern von uns ein fremdes Grab bedekt." The bereaved fiancée is introduced by direct address to her. Then she is pictured in her sorrow. Next the author addresses the Deity. And finally Behrisch himself is pictured just before his death, as speaking and giving a reason for his departure out of this life. Goethe weaves in the theme of God's unjustness in punishing true love throughout the poem.

The length of the verses depends on the dramatic action. The quick ruthlessness of death is expressed, (v.7-18): "Doch unaufhaltsam trug die Baare Ihn schnell davon."

There is greater depth of feeling in the "Elegie" than in the other poems.

The sixteen variations are matters of orthography. A uses double consonants where B uses single, such as hafft; A---and hoft; B. "E" in A becomes "eh" in B. In all of the poems where the combination "ei" is used in A, it appears as "ey" in B.

## Die Liebhaber

Mein Mädchen im Schatten der Laube,  
Umhangen von purpurner Traube,  
Bekränzte mit Rebenlaub sich

Und wartete schmachkend auf mich.

5 Da wallte der Herrscher der Träume  
Durch zitternde Wipfel der Bäume,  
Erblickte das liebelehe Kind,  
Sank nieder, umarmt es geschwind.

Sie schlummert, er küsste die Wangen,

10 Sie glühten von heissem Verlangen,  
Erhitzt, o Gottheit, von dir,  
Nach sterblichen Küssen von mir.

Da saugte mit atmenden Zügen  
Annette das größte Vergnügen

15 Der Träume, die Mädchen erfreun,  
Vom Munde des Göttlichen ein.

Schnell war sie von Leuten umgeben,  
Die schmachteten seufzend nach Leben,  
Und harreten zitternd aufs Glück

20 Von einem beseelenden Blick.

Da lag nun auf Knien die Menge,  
Mein Mädchen erblickt' das Gedränge,  
Und hörte der Bittenden Schrein,  
Und dankte sich Venus zu sein.

25    Erst sah sie den schrecklichen Sieger,  
Da lag er gebückt, wie ein Krieger,  
Den stärkerer Streitenden Macht  
In schimpfliche Fesseln gebracht.

So sprach er: "Die mächtigen Waffen,  
30    Den Ruhm zu erobern geschaffen,  
Erheben, erwählest du mich,  
Auf deine Befehle nur sich.

Da fürcht ich nicht Wäll', nicht Kanonen,  
Nicht Tonnen, die Minen bewohnen,  
35    Nicht Feinde, die scharenweis ziehn,  
Du sprichst nur: Entflieht! sie entfliehn.  
Doch musst du für Eisen nicht beben,  
Mein Arm, den jetzt Waffen umgeben,  
Schließt sich in entwaffneter Ruh'  
40    Auch sanften Umarmungen zu."

Der Kaufmann mit Putzwerk und Stoffen,  
Was eitele Mädgen nur hoffen,  
Trat näher, und beugte sein Knie,  
Verbreitet' es hoffend vor sie; --

45    "Erhöre mich, werde die meine,"  
So sprach er, "diess alles ist deine,  
Dich kleid' ich in herrlicher Pracht  
Dann wenn du mich glücklich gemacht."

Der Stutzer im scheckigen Kleide  
50 Von Sammt und von Gold und von Seide  
Kam summend, wie Käfer im Mai,  
Mit künstlichen Sprüngen herbei ---  
"Du glänzest bei Ball und Konzerten,  
Du herrschest beim Spiel und in Gärten,  
55 Mein Dessenrock schimmert auf dich,  
Geliebteste, wähle du mich."

Noch andere kamen. Geschwinde  
Wiess da mich dem göttlichen Kinde  
Der Traumgott. Sie schaute mich kaum;  
60 "Den lieb ich" --- so rief sie im Traum,  
"Komm, eile! o komm mich zu küssen" --  
Ich eilte sie fest zu umschliessen;  
Denn ich war ihr wachend schon nah,  
Und küssend erwachte sie da.

65 Kein Pinsel malt unser Entzücken,  
Da sank sie mit sterbenden Blicken,  
O welch eine unsterbliche Lust!  
An meine hochfliegende Brust.  
So lag einst Vertumn und Pomone,  
70 Als er auf dem grünenden Throne  
Das sprödeste Mädchen bekehrt,  
Zuerst sie die Liebe gelehrt.

THE LOVERS

My maid in the shade of the arbor,  
Screened in by grape clusters of purple  
Wove garlands of tender grape vine  
And crowned herself, for me did pine.  
5 Far up in the tree tops vibrating,  
The sovereign of dreams gaily fluttering,  
Espying her beautiful face,  
Dropped down, the child quick to embrace.  
  
He kissed her fair cheeks as she slumbered,  
10 With loving desire she hungered,  
Enkindled, O Godhead, by thee,  
For mortal caresses from me.  
Then Annette, with sleep-laden orbs,  
From the mouth of the small God absorbs  
15 The dreams, which do maidens excite,  
With deep breaths of sheerest delight.  
  
At once there were people around her  
Who languishing, sighed for life's honor,  
And trembling, await happiness  
20 From out her enlivening glance.  
Since down on their knees went the number,  
My maiden saw them in her slumber,  
And hearing their pitiful plea  
Then thought herself Venus to be.

25 She saw first the dread conquering victor,  
He bowed himself down like a warrior  
Brought forth in inglorious chains  
By a stronger foe, in his gains.  
"The mightiest of weapons," he told her,  
30 "Created to captivate honor,  
Will rise at your slightest command,  
If you'll chose this unworthy hand--  
Then nor rampart nor cannon I'd fear,  
Nor the lands with the mines hidden near,  
35 Nor foes that do move in great bands,--  
They'll disband if you say, "Disband."  
You must not before irons tremble;  
My arm, now which weapons encircle,  
Will fold up in unweaponed rest,  
40 Gently folding you unto my breast."  
The merchant with jewels and finery,  
For which only, vain maidens are pining,  
Stepped nearer, and bending his knee,  
Spread out his fine wares hopefully;  
45 "Oh hear me, if you were but mine, Dear,"  
He spoke thus, "These all would be thine, Dear:  
I'll dress you in glorious state,  
If happiness, you make my fate."

The dandy in piebald clothes glowing,  
50 Of velvet, of silk, and some golden,  
Came buzzing, like beetle in May,  
With leaping and artful pranks gay--  
"At all concerts and balls you'll excell,  
At the play and in gardens as well,  
55 My laced-coat will sparkle on you  
Beloved, oh choose me, now do."

Still others came up. But then fleetly,  
To the heav'nly child, quite discreetly,  
The dream god showed me. "I love him,"  
60 Scarce seeing, she cried in her dream,  
"Come, hurry! Oh, come here and kiss me!"--  
I hastened to clasp her unto me;  
For I was just watching right near,  
And kissing, awakened her there.

65 No brush could depict our enchantment,  
She sank with a look of contentment  
On my joyous, wild beating heart.  
What heav'nly delight was my part!  
Thus lay once, Vertumn and Pomona,  
70 When he, on the green growing throne,  
The shyest of maidens did woo,  
For first time, taught her to love, too.

"Die Liebhaber". On May 11, 1767 Goethe sent the following little poem to Cornelia:

"Von kalten Weisen rings umgeben  
Sing' ich, was heisse Liebe sei;  
Ich sing' vom süßen Saft der Reben  
Und Wasser trink' ich oft dabei."<sup>31</sup>

He probably had "Die Liebhaber", "Ziblis", and "Lyde" in mind as he wrote these lines.

"Die Liebhaber" opens with a picture of Annette asleep in a grape arbor--a common anacreontic touch. The God of Sleep saw her from the tree top and charmed by her beauty dropped down to her side and embraced her. As a consequence she dreamed that she was wooed by a warrior, a merchant, an aristocrat, and a "dandy". Many others awaited her favor, but she chose no one until she saw the author. Each wooer paints a separate picture of life for the dreaming girl. The one personal touch in the poem is the use of Annette's name in verse 14. This poem was probably one of those inspired by Goethe's access to the Leipzig picture collections. Goethe compares their joy with that of Vertumn and Pomone.<sup>32</sup> This mythological reference doubtless is a

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31. Jubiläums-Ausgabe, Op. cit., p. 48. Translation:

Quite surrounded by cold learning  
I sing of flaming love's delight;  
(What hot love may be)  
I sing about sweet juice of grape vines  
And oft drink water as I write.

32. Lippencott, Universal Pronouncing Dictionary of Biography and Mythology. J. B. Lippincott Co. (Philadelphia and London, 1915)  
p. 1980. Pomona--"A Roman divinity supposed to preside over the fruit which grows on trees."



compliment to the high character of Annette. Goethe must have had some difficulty in winning her love to be led to compare himself with Vertumnus.<sup>33</sup>

The introduction of Morpheus (line 5), and of the references to Venus, Vertumn, and Pomone give the poem a mythological touch.

This was one of the poems which took the place of an ode "Auf das Vaterland." There is a touch of "Gefühl" (feeling) in it. Be that as it may, the conversation halts a bit. The verses, with a few exceptions, move smoothly. A somewhat sprightly character is given the poem through the use of two anapests after one iambic in stanzas composed of eight verses. The rhyme is a-a-b-b-c-c-d-d with feminine and masculine endings. The succession of poetic feet may be expressed by the following symbols:

— — — — —

The rhymes are true except in a few cases, such as:

- v. 15-16, erfreun, ein; 19-20, Glück, Blick;  
61-62, Küssen, umschliessen; 65-66, Entzücken, Blikken;

Variations are as follows;--

11. Dir; B---dir; A; 33. Canonen; B---Kanonen; A.  
35. Schaarenweis; B---Scharenweis; A.  
44. Verbreitet; B---Verbreitet'; A.

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33. Lippencott, Op. cit., p. 2385. Vertumnus--"An Etruscan and Roman divinity, supposed to preside over the changes of the seasons and the transformation of plants. He was regarded by some writers as the god of gardens, of orchards, and of autumn. The poets relate that he loved Pomona, who was so coy that he did not succeed until he had metamorphosed himself into many forms."

Ziblis,  
eine Erzählung.

Mädgen, setzt euch zu mir nieder,  
Niemand stört hier unsre Ruh;  
Seht, es kommt der Frühling wieder,  
Weckt die Blumen und die Lieder;  
5    Ihn zu ehren, hört mir zu.

Weise, strenge Mütter lehren:  
Mädgen, flieht der Männer List.  
Und doch lasst ihr euch betören!  
Hört, ihr sollt ein Beispiel hören,  
10    Wer am meisten furchtbar ist.

Ziblis, jung und schön, zur Liebe,  
Zu der Zärtlichkeit gemacht,  
Floh aus rauhem wilden Triebe,  
Nicht aus Tugend alle Liebe,  
15    Ihre Freude war die Jagd.

Als sie einst tief im Gesträuche  
Sorglos froh ein Liedgen sang,  
Ward sie blass wie eine Leiche,  
Da aus einer alten Eiche  
20    Ein gehörnter Waldgott sprang.

Zärtlich lacht das Ungeheuer,  
Ziblis wendet ihr Gesicht,

Läuft, doch der gehörnte Freier  
Springt ihr wie ein häpfend Feuer  
25 Nach, und ruft: O flieh mich nicht!

Schrein kann niemals überwinden.  
Sie lief schneller, er ihr nach.  
Endlich kam sie zu den Gründen,  
Da wo unter jungen Linden  
30 Emiren am Wasser lag.

Hilf Mir! rief sie. Er voll Freude,  
Dass er so die Nympe sah,  
Stand bewaffnet zu dem Streite  
Mit dem Ast der nächsten Weide,  
35 Als der Waldgott kam, schon da.

Der trat näher, ihn zu höhnen,  
Und ging schnell den Zweikampf ein.  
Sie erbebt für Emirenen.  
Immer wird das Herz der Schönen  
40 Auf des Schönen Seite sein.

Seinen Feind im Sand zu höhnen,  
Regt sich Fuss und Arm und Hand,  
Bald mit Stosen, bald mit Dehnen.  
Liebe stärkt die Kraft der Sehnen,  
45 Beide waren gleich entbrannt.

Endlich sinkt der Faun zur Erden,  
Denn ihn traf ein harter Streich.  
Gräßlich zerzt er die Geberden;  
Emiren, ihn los zu werden,  
50 Wirft ihn in den nächsten Teich.

Ziblis lag mit matten Blicken,  
Da der Sieger kam, im Gras.  
Wird's ihm, ihr zu helfen, glücken?  
Leicht sind Mädgen zu erquicken,  
55 Oft ist ihre Krankheit Spas.

Sie erhebt sich. Neues Leben  
Giebt ein heisser Kuss ihr gleich.  
Doch, der einen schon gegeben,  
Sollte nicht nach mehrern streben?  
60 Das sieht einem Märgen gleich.

Wartet nur. Es folgten Küsse  
Hundertweis; sie schmeckten ihr.  
Ja, die Mäulgen schmecken süsse.  
Und bei Ziblis waren diese  
65 Gar die ersten. Glaubt es mir.

Darum sog mit langen Zügen  
Sie begierig immer mehr.  
Endlich trunken von Vergnügen,

Ward dem Emiren das Siegen,  
70 Wie ihr denken könnt, nicht schwer.

Mädgen, fürchtet rauher Leute  
Buhlerische Wollust nie.  
Die im ehrfurchtsvollen Kleide  
Viel von unschuldsvoller Freude  
75 Reden, Mädgen, fürchtet die.

Wacht, denn da ist nichts zu scherzen.  
Seid viel lieber klug als kalt.  
Zittert stets für eure Herzen.  
Hat man einmal diese Herzen,  
80 Ha! das andre hat man bald.

ZIBLIS  
A Tale

Maiden, seat yourself beside me,  
None will here disturb our peace,  
See, the spring tide is returning,  
Wakens flowers and joyous singing,  
5 To its honor, list to me.

Wisely, sternly, mothers teach them,  
Wiles of men, Oh Maidens, flee.  
Yet you yield to their deceiving!  
An example you shall hear then,  
10 Which one then most feared should be.

Ziblis, young and very beauteous,  
Made for love and tenderness,  
Fled all love, not to be virtuous,  
Not from wild, unruly impulse,  
15 Her enjoyment was the chase.

Once, when she was deep in forest  
And carelessly a song she sang,  
She grew pale as any spectre,  
For from out an ancient oak tree  
20 A horned god of woodland sprang.

Tenderly, the monster chortled,  
Ziblis turned her face and fled.  
Then like leaping flame the hornéd  
Wooser toward her leapt and hurtled,  
25 Called, "Oh, flee me not!" he said.

Crying never can win over.  
She ran faster, he pursued.  
Then, at length, she reached the valley,  
Where, 'neath lindens young, to dally,  
30 Lay Emiren, by a brook.

"Help!" she cried. Full of elation,  
Thus the nymph he so should see,  
There he stood, prepared for battle,  
Armed with branch from nearest willow,  
35 Primed, when satyr came, was he.

Sylvan god approached him sneering;  
Now the duel quickly raged.  
Nymph's heart trembled for Emiren.  
Beauty, thus, is ever cheering  
40 Handsomeness, in every age.

In the sand to throw his foeman  
Raised a foot, an arm, a hand,  
Oft with striking, then with stretching.  
Love sends power to sinews flowing,  
45 Both were equally inflamed.

Finally the faun sank earthward,  
He was struck a harder blow.  
Twitching features were distorted;  
Emiren, to be unfettered  
50 Him in nearest pond did throw.

Ziblis, lifeless in appearance  
Lay in grass, when victor came.  
Will he then succeed in helping?  
Maids with ease their strength recover,  
55 Oft their illnesses they feign.

She arose, new life was given  
Through the ardor of a kiss.  
Still, when one is freely given  
Should one not for more be striving?  
60 That would follow as in myth.



Only wait, there followed kisses  
Hundred fold; much was she pleased.  
Yes, she liked the little kisses.  
And they were the first for Ziblis,  
65 Quite the first. You must believe.

So with draughts that were protracted,  
She drank, e'er more, greedily.  
Fin'lly, drunk with satisfaction  
Emiren became her captain,  
70 Which, you see, he did with ease.

Then, Oh Girls, ne'er fear the wild folk,  
Amorous ardors never flee.  
Fear those in respectful raiment,  
Speaking much of joys innocent.  
75 Keep your fear, Oh Maids, for these.

Watch, for 'tis no jesting matter,  
Be far rather wise than cold.  
Tremble for your hearts forever,  
If one gains these temples ever,  
80 Ha! the rest one soon doth hold.

Lyde,  
eine Erzählung.

Euer Beifall macht mich freier,  
Mädgen, hört ein neues Lied.  
Doch verzeiht, wenn meine Leier  
Nicht von jenem heil'gen Feuer  
5 Der geweihten Dichter glüht.

Hört von mir, was wenig wissen,  
Hört's, und denket nach dabei:  
Dass, wenn zwei sich zärtlich küssen,  
Gern sich sehn, und ungern missen,  
10 Es nicht stets aus Liebe sei.

Lyde brannt' von einem Blicke  
Für Aminen, er für sie;  
Doch ein widriges Geschicke  
Hinderte noch beider Glücke,  
15 Ihre Eltern schliefen nie.

Wachsamkeit wird euch nichts taugen,  
Wenn die Töchter unser sind;  
Eltern, habet hundert Augen,  
Mädgen, wenn sie List gebrauchen,  
20 Machen hundert Augen blind.

Listig hofft sie eine Stunde  
Ihre Wächter los zu sein.  
Endlich kommt die Schäferstunde,  
Und von ihrem heissen Munde  
25 Saugt Amin die Wollust ein.

So genoss entfernt vom Neide  
Er noch manchen süssen Kuss.  
Doch er ward so vieler Beute  
"Überdrüssig. Jede Freude  
30 Endigt sich mit dem Genuss.

Ist wohl bei des Blutes Wallen,  
Denkt er, immer Liebe da?  
Liebt sie mich denn wohl vor allen?  
Oder hab ich ihr gefallen,  
35 Weil sie mich am ersten sah?

Einst spricht er, diess auszuspueren:  
Ach, wie quält mein Vater mich!  
Fern soll ich die Herde führen--  
Himmel! Dich soll ich verlieren!  
40 Ha! Das Leben eh'r als dich.

Liebste, nein, ich komme wieder,  
Doch, der beste Freund von mir  
(Hier sah sie zur Erde nieder)  
Singet angenehme Lieder,  
45 Diesen Freund, den lass ich dir.

Lyde denkt an keine Tücke,  
Weint, und geht es weinend ein.  
Ungern flieht man sein Glück,  
Listig bleibt der Freund zurück,  
50 Oft ist er mit ihr allein.

Viel singt er von Glut und Liebe,  
Sie wird feurig, er wird kühn.  
Sie empfindet neue Triebe,  
Und Gelegenheit macht Diebe.  
55 Endlich--Gute Nacht, Amin.

Kinder, seht, da müsst ihr wachen,  
Euch vom Irrtum zu befreien.  
Glaubet nie den Schein der Sachen,  
Sucht euch ja gewiss zu machen,  
60 Eh' ihr glaubt geliebt zu sein.

LYDE  
A Tale

Your approval doth inspire;  
Maiden, hear another song.  
Then, forgive me, if my lyre  
Glowe not with the holy fire  
5 Of the blessed author's song.

That which few folks know-hear from me,  
Hearken then, and ponder well:  
When two tenderly are kissing,  
Glad to meet, and sad when missing,  
10 'Tis no sign that they love well.

Lyde burned, their glances mingling,  
For Aminan, he for her;  
Yet an unkind fate, them singling,  
Still the joy of these was hind'ring;  
15 Ne'er asleep her parents were.

Of no use will be your watching,  
When your daughters are our own;  
Though you've hundred eyes for guarding,  
Maidens, when sly guile are using,  
20 Hundred blinded eyes have shown.

Craftily she seeks an hour  
From her guardians to be free.  
Finally comes the shepherd's hour,  
From her warm lips glowing flower  
25 Amin drinks this bliss with glee.

Far away from grudging parent,  
He enjoys her kisses sweet.  
Still, from such great joys apparent,  
Satiated he grows, and errant.  
30 Each joy ends with pleasure meet.

Are, indeed, the quickened pulses  
Always signs of love? thought he.  
Does she love me more than others?  
Happened I, then, just to please her  
35 For she first did look on me?

Once to test his maid, he speaks:  
"How my father tortures me!  
I, far away must lead the sheep.  
I'll lose you then; my grief is deep!  
40 I'd rather lose my life than thee.

I shall soon return, my dearest,  
Still, the best friend that I have--"  
(Here she turned to earth her glances),  
"Who, with songs so sweet, entrances,  
45 This dear friend with you I leave."

Lyde, thinking not of trickery  
Wept, the tears flowed freely on.  
Amin fled his fortune, sadly.  
Artfully, the friend stayed gladly,  
50 Oft with her he is alone.

Much he sings of love and rapture,  
She grows fiery, he grows keen.  
An impulse new, the maid doth capture,  
Opportunity makes thieves -- it trapped her.  
55 Finally -- Good night, Amin.

Children, see, for you must watch them,  
From deception to be free.  
Never trust the sheen of such things,  
Ever seek to be quite certain,  
60 Ere you feel beloved to be.

"Ziblis" and "Lyde", included in Goethe's letter to Cornelia in May, 1767, are similar in almost every respect. Classical influence is shown in the invocations which take up the first two stanzas in each, and in the Greek names used for the characters. In "Ziblis" the use of the terms "gehörnte, Waldgott, nymphe, and Faun" show this influence.

In each poem the invocation is followed by a tale elaborating the topic suggested in the second stanza of each respectively. The tale of each poem is a light Anacreontic pastoral, ending with a pointed moral addressed to the audience--as used by Schiebeler and according to the prevailing Leipzig mode.<sup>34</sup> The sentimental French influence, then reigning in the cultured society of Leipzig, which called itself "the little Paris", is more evident in "Lyde" than in "Ziblis." It is shown in the love scenes in "Lyde," (lines 23-30), and in "Ziblis," (lines 61-65).

In each poem occurs the Anacreontic motif of the watchfulness and warning of the parents. This theme is treated at length in "Lyde" (stanzas 3, 4, 5, 6).

Both poems are obviously the outgrowth of Wieland's influence. Eugen Wolff says: "We gain the correct view

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34. Wolff, Op. cit., p. 278.  
Goethe mentioned his little audience in a letter as consisting of "zwölf Leser und zwei Leserinnen".-- (twelve men and two women).



of the literary value of these stories through the observation that they are influenced by Wieland's 'Komischen Erzählungen'.<sup>35</sup> Goethe's great respect for Wieland's writings is expressed in "Poetry and Truth":

"Without question, Wieland possessed the finest national gifts of all. He had developed early in those ideal regions in which youth loves to linger; but when so-called experience, contact with the world and women, spoilt his delight in those realms, he turned to the actual, and derived pleasure for himself and others from the conflict between the two worlds, where, in light encounters, half in earnest, half in jest, his talent found fullest scope. How many of his brilliant productions appeared during my student days!"<sup>36</sup>

The theme of "Ziblis" was obviously taken from Wieland's "Diana und Endymion", which had for its motif the joy of the chase:--

"Wie stille Nymphen oft im Hain  
Dem Faun zum Raube werden müssen;  
Wie sie sich sträuben, bitten, dräun,  
Ermüden, immer schwächer schreien  
Und endlich selbst den Räuber küssen."<sup>37</sup>

The moral given in the last two stanzas of "Ziblis" teach Wieland's philosophy of love, (v.71-80).

As in "Die Liebhaber" Goethe depicts this love experience of the girl as being her first. In "Die Liebhaber" we find Pomona being wooed and won by vertumnus (v.72), "Als...zuerst sie die Liebe gelehrt". In "Ziblis," (v.64 and 65): "Und bey Ziblis waren diese (kisses) Gardie ersten".

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35. Wolff, Op. cit., p. 275f. Above translation is from the original.

36. M. S. Smith, Op. cit., p. 240.

37. Wolff, Op. cit., p. 277. As often quiet nymphs (cont.)

"Lyde" takes its theme from Wieland's "Aurora und Cephalus": where the lover tempts his sweetheart by leaving her with his attractive best friend, despite the lover's fear that she might become faithless. In stanza 11, "Lyde" deals with Wieland's more elaborate theme of "Opportunity makes thieves":--

"Gelegenheit, mein Freund, und Jugend  
Sind immer ihrem Falle nah. . .  
Wie manche fiel! Wird Prokris wohl allein  
Vom Reiz verbotner Frucht nicht zu versuchen sein?  
Vielleicht --- dies foltert seine Seele:  
Es koste, was es will, er muss beruhigt sein!  
Die Göttin spricht: In solchen Fällen  
Pfleget man zu bess'rer Sicherheit  
Oft gute Freunde anzustellen;  
Doch mancher hat es sehr bereut."<sup>38</sup>

In "Ziblis" the dramatic relationship between the poet and his audience is kept up by the poet speaking directly to them, (v.61, 65, 70): "Wartet nur; Glaubt es mir; Wie ihr denken könnt." He brings in epigrammatical

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37. (cont.) in the woods must become the prey of fauns; as they struggle, plead and threaten; and grow weary even weakening, and cry; and end at length by kissing the robber.

38. Wolff, *Op. cit.*, p. 276. Trans.  
Opportunity, my friend, and youth  
Are always near a pitfall. . .  
How many a girl fell! Will Prokris alone probably  
Not be tempted by the charm of forbidden fruit?  
Perhaps --- this puts his soul to torture:  
But cost what it may, he must be reassured!  
The goddess speaks: In such cases  
One is accustomed for greater safety  
To appoint his bosom friend:  
And many a regret for that did spend.

Bits of philosophy in verses 39f, 44, 54f, 58ff, 63ff:

- 39. "Immer wird das Herz der Schönen
- 40. Auf des Schönen seite seyn."
- 44. "Liebe stärkt die Kraft der Sehnen."
- 54. "Leicht sind Mädchen zu erquicken,
- 55. Oft is ihre Krankhiet Spas."
- 58. Concerning kisses:  
 "Doch, der einen schon gegeben,  
 Sollte nicht nach mehrern streben?"

In "Lyde", verses 28ff. give a philosophical turn:

"Doch er ward so vieler Beute  
 Überdrüssig. Jede Freude  
 Endigt sich mit dem Genuss."

Wolff suggests that there is a touch of irony against Daniel Schiebeler, another Leipzig poet, in the petition to the audience, in Lyde, verse 3f:

"Doch verzeiht wenn meine Leier  
 Nicht von jenem heil'gen Feuer  
 Der geweihten Dichter glüht."<sup>39</sup>

The metric and rhyming devices are identical in both poems, in which regular trochaic tetrameter is used throughout the five line stanzas. The rhymes are arranged to fall thus: a-b-a-a-b, with feminine endings on a. This metre strengthens the lyric-epic style of each poem.<sup>40</sup> The three rhyming feminine endings in each stanza, further accent the lyric quality. "Ziblis" contains sixteen stanzas, while "Lyde" is shortened to twelve. In "Ziblis", lines 2 and 5 of each stanza are always in perfect rhyme. In this poem all rhymes are pure in stanzas 1, 3, 10, 12, and 16.

39. Wolff, Op. cit., p. 277.

40. Louis Untermeyer, The Forms of Poetry. (New York, 1926) p. 15  
 Trochee: "Its light and happy nature has been particularly attractive to the singers; lyric poetry is full of it."

The rhyming in "Lyde" is not so perfect as in its sister poem. The masculine rhymes are perfect except in stanzas 1 and 11. The feminine endings are mostly near rhymes, such as "Freyer; Leyer; Feuer" (stanza 1).

In both "Ziblis" and "Lyde" the variations in text are in the orthography and in punctuation. In A, in all cases, the vowel combination "ei" becomes "ey" in B; "ff" becomes "f"; "nn" becomes "nd"; "ck" becomes "kk". The remaining orthographic changes are of a similar nature. B inserts a few commas but they do not change the meaning of the sentences.

Pygmalion,  
eine Romanze.

Es war einmal ein Hagenstolz,  
Der hiess Pygmalion;  
Er machte manches Bild von Holz,  
Von Marmor und von Ton.

5 Und dieses war sein Zeitvertreib,  
Und alle seine Lust.  
Kein junges, schönes, sanftes Weib  
Erwärmte seine Brust.

Denn er war klug und fürchte sehr  
10 Der Hörner schwer Gewicht;  
Denn schon seit vielen Jahren her  
Traut man den Weibern nicht.

Doch es sei einer noch so wild,  
Gern wird er Mädchen sehn.  
15 Drum macht' er sich gar manches Bild  
Von Mädchen jung und schön.

Einst hatt' er sich ein Bild gemacht,  
Es staunte, wer es sah;  
Es stand in aller Schönheit Pracht  
20 Ein junges Mädchen da.

Sie schien belebt, und weich, und warm,  
War nur von kalten Stein;

Die hohe Brust, der weisse Arm  
Lud zur Umarmung ein.

25 Das Auge war empor gewandt,  
Halb auf zum Kuss der Mund.  
Er sah das Werk von seiner Hand,  
Und Amor schoss ihn wund.

Er war von Liebe ganz erfüllt,  
30 Und was die Liebe tut!  
Er geht, umarmt das kalte Bild,  
Umarmet es mit Glut.

Da trat ein guter Freund herein,  
Und sah dem Narren zu,  
35 Sprach: Du umarmest harten Stein,  
O welch ein Tor bist du!

Ich kauft' ein schönes Mäddgen mir,  
Willst du, ich geb' dir sie?  
Und sie gefällt gewislich dir  
40 Weit besser, als wie die.

Sag', ob du es zufrieden bist ---  
Er sah es nun wohl ein,  
Ein Mäddgen, das lebendig ist,  
Sei besser als von Stein.

45 Er spricht zu seinem Freunde: ja.

Der geht und holt sie her.

Er glühte schon eh er sie sah,

Jetzt glüht er zweimal mehr.

Er atmet tief, sein Herze schlug,

50 Er eilt, und ohne Trau

Nimmt er--man ist nicht immer klug--

Nimmt er sie sich zur Frau.

Flieht, Freunde, ja die Liebe nicht,

Denn niemand flieht ihr Reich:

55 Und wenn euch Amor einmal kriegt,

Dann ist es aus mit euch.

Wer wild ist, alle Mädchen flieht,

Sich unempfindlich glaubt,

Dem ist, wenn er ein Mädchen sieht,

60 Das Herze gleich geraubt.

Drum seht oft Mädchen, küsset sie,

Und liebt sie auch wohl gar,

Gewöhnt euch dran, und werdet nie

Ein Tor, wie jener war.

65 Nun, lieben Freunde, merkt euch diss,

Und folget mir genau;

Sonst straft euch Amor ganz gewiss,

Und giebt euch eine Frau.

PYGMALION

There was, one time, a bachelor,  
Pygmalion was his name;  
Many figures he made of wood,  
Of marble and of clay.

5     And this work was his one pastime,  
And all he cared to do.  
No soft and pretty, youthful wife  
Did warm his bosom through.

For he was wise, and feared, indeed  
10    The weight of devil's horns;  
For many years he lived alone  
Nor trusted maid'nly charms.

Be such an one ever so wild,  
A maid he'll gladly see;  
15    Therefore he made full many a mould  
Of young maids, fair and free.

Once he had made him such a form,  
All marvelled who did gaze;  
There stood with loveliness adorned,  
20    A maid of youthful days.



She seemed alive, and soft, and warm--  
Of cold stone was her grace  
The bosom high, the snow white arm  
Invited his embrace.

25 To things above, the gaze was turned,  
Half ope, the mouth to kiss.  
He saw the work of his own hand,--  
And Cupid did not miss.

He felt himself with love consumed,  
30 And what love makes one do!  
He goes, enfolds the frigid form,  
Thus passion doth imbue.

Then, a good friend did therein tread  
And saw the foolish one.

35 "You are embracing stone," he said,  
"To what a fool, I've come!

A pretty maid, I bought myself,  
Shall I make you a gift?  
She'll surely please you more--this elf,  
40 Yea, more, than this make-shift.

Say, if you then are satisfied--"  
He quite saw that 't was true,  
A maiden who is full of life,  
Than stone, will better do.

45 He answered then his friend, "Oh yes,  
Go, bring her here to me."  
Before she came, he glowed with bliss,  
Now twice as much glowed he.

His breath was deep, his heart beat high,  
50 He hastened, without rite  
He took her--one's not always wise--  
For wife he took this mite.

Ne'er flee away from love, my friend,  
To flee its rule is vain.

55 If Cupid e'er engages you,  
Escape you cannot gain.

Whoe'er is wild, all maidens flee,  
Who feels immune and cold,  
Robbed of his heart, at once is he,  
60 If he a girl behold.

Oft maidens you should meet and see,  
And kiss them, love them well,  
Get used to them, and be no fool  
Like him, of whom we tell.

65 Now, my dear friends, I pray, mark this,  
And strictly follow me;  
Else Cupid's dart you cannot miss,  
A wife he'll give to thee.

"Pygmalion," eine Romanze. In a letter to Cornelia in August, 1767, Goethe refers to Cornelia's acquaintance with this poem.

Herder in his pamphlet on Ossian and Volksongs, complained: "dass die Romanze, diese ursprünglich so edle und feierliche Dichtart bei uns zu nichts, als zum Niedrigkomischen und Abenteuerlichen gebraucht, oder vielmehr gemissbraucht werde." Herder pointed to Gleim as a bad example of this type of writing. Schiebeler, who was contemporary in Leipzig with Goethe, used the comic romance with preference. Although Goethe's "Pygmalion" was written about the same time as Schiebeler's, it is quite independent of Schiebeler's. Goethe, however used the romance as was customary over the country at that time: as a travesty of mythical material. Goethe, used mythical stuff for a realistic turn, which in its knowledge of love grew out of Wieland's teachings.<sup>41</sup>

The motif of "Pygmalion" was popularized by Rousseau's melodrama. In a letter to Zelter, December 3, 1812, Goethe wrote, referring to Rousseau's melodrama: "Diese Produktion

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41. Wolff, Op. cit., p. 279. Herder...complained that the romance, this originally so noble and solemn a kind of poetry, should be used among us for nothing, but low comedy and adventure, or even much more misused.

...ist höchst merkwürdig als Symptom der Hauptkrankheit jener Zeit, wo Staat und Sitte, Kunst und Talent mit einem namenlosen Wesen, das man aber Natur nannte, in einen Brei gehürt werden sollte, ja gerührt und gequirlt ward."<sup>42</sup>

In a letter to Cornelia, Goethe said that this Pygmalion of whom he wrote would well suit a certain Dr. jurist Kälbele: "Cette chanson s'accorderait bien sur lui: 'Es war einmal ein Hagenstolz; il s'est meme bien plu a l'entendre.'"<sup>43</sup>

"Pygmalion," with its Anacreontic love theme, quite different from the other poems in the booklet, is also dressed in classical costume by the use of the ancient story.<sup>44</sup> The mythological enters by means of the use of Amor--three times--verses 28, 55, 67. This poem also closes with a moral directly addressed to his audience, "lieben Freunde". The last four stanzas are devoted to this teaching about love and maidens.

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42. Jubiläums-Ausgabe, Op. cit., p. 361. "This production ...is highly remarkable as the symptom of the chief sickness of that time, where state custom, art and talent--with a nameless being, which one called nature, was to be stirred, yes, stirred and beaten up into one stew."
43. Wolff, Op. cit., p. 280. Trans.--This song would suit him well; 'There was one time a bachelor;' he, himself, took pleasure in hearing it."
44. Harper's Dictionary of Classical Literature and Antiquities, ed. by Harry Thurston Peck (New York, 1897) p. 1345. Pygmalion--"A king of Cyprus and father of Metharme. He is said to have fallen in love with the ivory image of a maiden which he himself had made, and therefore prayed to Aphrodite to breath life into it. When the request was granted, Pygmalion married the maiden and became by her the father of Paphus."

The fact that the maiden has been purchased for a slave, loses its distastefulness because of the linking of the name Pygmalion to the days when slaves were the custom.

Pygmalion is divided into seventeen stanzas, written as a ballad, with four and three foot iambics, alternating throughout, masculine verse endings, and rhymes alternating. The only variations occur in the "ei" to "ey" change.

Ode  
an Herrn Professor Zachariae.

Schon wälzen schnelle Räder rasselnd sich und tragen  
Dich von dem unbedau'rten Ort,  
Und angekettet fest an deinem Wagen  
Die Freude mit dir fort.

5 Du bist uns kaum entwichen, und schwermütig ziehen  
Aus dumpfen Höhlen (denn dahin  
Flohn sie bei deiner Ankunft, wie fürm Glühen  
Der Sonne Nebel fliehn)

Verdruss und Langeweile. Wie die Styrphaliden  
10 Umschwärmen sie den Tisch, und sprühn  
Von ihren Fittigen Gift unserm Frieden  
Auf alle Speisen hin.

Wo ist, sie zu verscheuchen, unser güt'ger Retter,  
Der Venus vielgeliebter Sohn,  
15 Apollos Liebling, Liebling aller Götter?  
Bebt! Er ist uns entflohn.

O gäb er mir die Stärke, seine mächt'ge Leier  
Zu schlagen, die Apoll ihm gab;  
Ich rührte sie, dann flöhn die Ungeheuer  
20 Erschröckt zur Höll' hinab.

O leih' mir, Sohn der Maja, deiner Ferse Schwingen,  
Die du sonst Sterblichen geliehn;  
Sie reißen mich aus diesem Elend, bringen  
Mich nach der Ocker hin.

25 Dann folg' ich ohnerwartet einstens ihm am Flusse;  
Jedoch so wenig staunet er,  
Als gieng ihm, angeheftet seinem Fusse,  
Sein Schatten hinterher.

Von ihm dann unzertrennlich wärmt den jungen Busen  
~~~~~0 Der Glanz, der glorreich ihn umgiebt.  
Er liebet mich; dann lieben mich die Musen,  
Weil mich ihr Liebling liebt.

Ode to Professor Zachariae

Already, fleet and rattling wheels are turning, bearing  
You far from this unpitying place,  
And firmly chained up to your travelling carriage  
Joy follows you apace.

5 Scarce had you disappeared before gloomy vexation  
And boredom 'scaped their musty cell,  
(For there they quickly fled on your arrival  
As mists before the sun dispel.)

Just like the birds of Stympalus, which sprinkle poison  
10 Upon the food from out each wing,  
While hov'ring, swarming 'round the ancients' table,  
Dispel the peace we sing.

To frighten them away, then, where is our good Savior,  
The son of Venus, well-beloved,  
15 Beloved of Gods,--Apollo's darling?  
Then fear! For he has fled.

If he would give me power to strike his mighty lyre,  
The lyre Apollo gave to him,  
I should but touch it, and the monsters dire,  
20 Scared, back to hell would wing.



Then lend me, son of Maia, your wingéd, flying heel,  
Which freely once, you mortals loaned;  
That they might tear me from this grief I feel,  
And bear me to the Ocker's home.

25 If, unexpectedly, I'd trace him to the river,  
As little would he be surprised  
As he would be to see his shadow tethered,  
Firm fastened to his feet.

The radiance, inseparable, which gloriously surrounds  
him,

30 Doth warm youth's heart  
If he'd love me, the muses, too, would love me,  
Because their favorite fondly takes my part.

"Ode an Herrn Professor Zachariae." The poet Zachariae, who was professor at Carolinum in Brunswick, spent the holiday season with his brother in Leipzig, during the time of the Easter Fairs, in May, 1767.

The poet was in Leipzig by the tenth of May, 1767, and had not departed by the twentieth. Hence this ode in his honor must have been composed by Goethe toward the end of May, 1767. Zachariae, brother of the poet Zachariae, took his meals regularly at Schönkopf's, so Goethe had the opportunity of becoming acquainted with Professor Zachariae's lovable and pleasant personality, which was reflected in his

poems, often sung by Goethe and Annette.<sup>45</sup>

Goethe glorifies the Professor by the use of the allegorical representation of "Freude", (joy), in the first stanza, and by the personification of "Verdruss und Langeweile", (vexation and boredom) in the second and fifth stanzas.<sup>46</sup>

Goethe follows the precedent of Zachariae himself, in this method of glorification. Throughout the ode Goethe uses the mythological apparatus freely, more so than did Zachariae, and somewhat as Ramler employed it in his ode "An die Stadt Berlin". Ramler here refers to the protection of Frederick the Great: "Die Götter schützen ihren Sohn," (v.34). Goethe writes thus of Zachariae: (v.13, 14)

"Der Venus vielgeliebter Sohn,  
Apollo's Liebling, Liebling aller Götter?"

Ramler describes Frederick in verses 37, 38:

"Er kömmt, das Haupt mit Strahlen rings umwunden,  
Wie Delius-Apollo kam."

Goethe mentions Zachariae's glory: (v.30)

"Der glanz, der glorreich ihn umgiebt."

In "Die Landschaft", Zachariae spoke of walking beside the Okker. This may have influenced Goethe's line 24:

"Mich nach der Okker hin."

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45. Wolff, Op. cit., p. 283.

46. Jubiläums-Ausgabe, Op. cit., p. 361f. Stymphaliden--line 9--Heracles was said to have killed these birds which shot out their feathers like arrows. Goethe confused these birds with the Harpies who soiled the meal of blind Phineus.

Variations: The ode to Professor Zachariae, published in the Leipziger Musen-Almanach in 1777 was an unauthorized copy, and incorrectly copied. Goethe made a few changes when he published it in his works in 1815. For convenience, in comparing the variations, I shall designate the "Annette" booklet, A; and the 1777 publication in Musen-Almanach, B; and Goethe's works since 1815, C.

Title -- "An Herrn Professor Zachariae" B. "An Zachariae" C.

|                                            |                                           |                       |
|--------------------------------------------|-------------------------------------------|-----------------------|
| 2. unbedau'rt - <u>A</u> :                 | unbeklagten - <u>B</u> .                  |                       |
| 3. deinem - <u>A</u> :                     | deinen - <u>B</u> .                       |                       |
| 4. Freude - <u>A</u> :                     | Freuden - <u>B</u> .                      |                       |
| 7. für - <u>A</u> :                        | vorn - <u>B</u> .                         |                       |
| 11. unserm: - <u>A</u> :                   |                                           | unsrem <u>C</u> .     |
| 15. Apollos: - <u>A</u> :                  | Apollens - <u>B</u> .                     |                       |
| 16. Lebt er? ist er entflohn? - <u>A</u> : | <u>B</u> (omitted) since <u>B</u> .       |                       |
| 17. mächt'ge: - <u>A</u> :                 | mächtige - <u>B</u> :                     | mächt'ge <u>C</u> .   |
| 21. Fersen: - <u>A</u> :                   | Fersen - <u>B</u> .                       |                       |
| 23. Sie: - <u>A</u> :                      | Die: - <u>B</u> .                         |                       |
| 24. nach: - <u>A</u> :                     | zu - <u>B</u> .                           |                       |
| 25. ohnerwartet: - <u>A</u> :              |                                           | unerwartet <u>C</u> . |
| 25. einstens: - <u>A</u> :                 | einstens is lacking in <u>B</u> and since |                       |
| 26. Jedoch: - <u>A</u> :                   | Allein - <u>B</u> .                       |                       |
| 29. dann: - <u>A</u> :                     | denn - <u>B</u> . (only)                  |                       |

The ode of thirty two verses is divided into eight stanzas of four verses each, with 6, 4, 5, 3 iambic feet respectively; with alternating rhyme: a-b-a-b and with feminine and masculine endings, respectively, also alternating.

Kunst,  
die Spröden zu fangen.

Erste Erzählung.

Verzweifelt nicht, ihr Jünglinge, wenn eure Mädchen spröde sind. Niemals hat noch die Kälte der mütterlichen Lehren ein weibliches Herze so zu Eise gehärtet, dass es der alles erwärmende Hauch der Liebe nicht hatte zerschmelzen sollen.

Hört, was mir mein Freund erzählte, dem ich sonst viel glaube.

Ich liebte ein Mädchen recht feurig, recht zärtlich; aber sie floh die Jünglinge und die Liebe, weil ihr die Mutter die Jünglinge und die Liebe sehr fürchterlich gemalt hatte. Das schreckte mich nicht ab, es machte mich nur behutsam.

Ich seh's, du kennst sie nicht, die Liebe,  
dacht' ich,

Denn wer sie kennt, der flieht sie nicht.  
Wie leicht wird's sein, dich zu entzünden,  
Da du so unerfahren bist?

5 Die Liebe sollst du bald empfinden,  
Und sollst nicht wissen, dass sie's ist.

Wenn ich sie im Haine antraf, redete ich sie ganz trocken an. Meine Kälte betrog sie, dass sie nicht floh, und mit sich reden liess. Ich sagte ihr viel von erhabnen Empfindungen, die ich Freundschaft nannte; leicht gewann ich

da ihre Vertraulichkeit.

Dem Mädchen ward nebst andern Gaben  
Viel feuriges Gefühl geschenkt;  
Da meint's, es denke gleich erhaben,

10 Da es doch nichts als feurig denkt.

Ich ward ihr Freund, sie meine Freundin. Mein Umgang fieng an, ihr täglich weniger gleichgültig zu werden. Sie freute sich, wenn ich kam, und betrübte sich, wenn ich gieng.

Was bei des Jünglings Blicken  
Ein jedes Mädchen fühlt,  
War das, was mit Entzücken  
Sie nur für Freundschaft hielt.

Ich war oft mit ihr alleine gewesen, doch hatte ich es nicht wagen dürfen, die Lehren der Mutter mit Gewalt anzugreifen. Nach und nach suchte ich sie mit List zu untergraben. Seit einiger Zeit war ich ihr Lehrer geworden, hatte sie viel gutes gelehrt; und dem Liebhaber glaubt ein Mädchen immer mehr, als der Mutter. Da fieng sie an zu zweifeln, ob auch die Mutter immer möchte wahr geredet haben. Das merkte ich, und wusste ihre Zweifel zu nähren.

15 Einst sass sie, meinen Lehren  
Aufmerksam zuzuhören;  
Da sprach ich: Du must wissen,  
Dass auch die Freunde küssen,  
Die Freunde so wie ich und du--

20 Ich wagt' es--und sie liess es zu.

Da ich den ersten so leicht erhalten hatte, konnte ich noch eher auf den zweeten hoffen.

Nie schmeckt ein Mädgen einen Kuss,  
Die sich nicht nach dem zweeten sehnte.  
Oft wiederholt' ich meinen Kuss,  
Dass sie sich bald daran gewöhnte.

25 Wenn ich sie sah, und sie nicht küsste,  
Sprach gleich ihr Blick, dass sie etwas vermisste.

Der glückliche Fortgang meiner Eroberungen machte mich stolz, und wer stolz ist, ist kühn.

So schwer ist's nicht, wie ich geglaubt,  
Dem Mädgen eine Gunst zu rauben;  
Hat sie uns nur erst eins erlaubt,

30 Das andre wird sie schon erlauben.

Sobald ich sie wieder sah, redete ich feuriger, küsste ich sie feuriger, als sonst. Ich sah, dass sie bewegt ward.

Da wagt's mein Arm, sie zu umschliesen.

Sie liess es zu.

Da wagt's mein Mund, die weisse Brust zu küssen.

Sie liess es zu.

35 Doch eilends sprang sie auf. Dich werd ich fliehen müssen,  
Gefährlicher! rief sie, und liess nichts weiter zu,

Und floh. So weit gelang mir mein Bemühen.

Ich folg' ihr langsam, da sie flieht;

Denn eher wird sie bei dem Fliehen,

40 Als ich bei dem Verfolgen müd.

KUNST, die SPRÖDEN zu FANGEN  
Art of CAPTURING COY MAIDENS  
First Tale

Do not despair, young men, if your maidens be shy or reserved. As yet the coldness of motherly teaching has never so congealed a feminine heart, that the ever-warming breath of love has not been able to thaw it out.

Listen to what a trust-worthy friend told me.

I loved a girl most ardently, most tenderly; but she fled young men and love, because her mother had painted young men and love in a terrifying manner. But that did not frighten me away, it only made me more discreet.

I pondered, "You do not know, love," I see it,

Who understands it, never flees it.

And since you are so inexperienced,

Will you be easy to inflame?

5 For love itself, you'll soon experience,

But you'll not know it by its name.

When I met her in the woods, I spoke to her quite impersonally. My aloofness deceived her, so that she did not flee me, but let me talk with her. I spoke much of lefty sentiments, which I called friendship; thus, I easily won her confidence.

The maid, among her other favors,  
With depth of feeling was endowed,  
She thought that my views were exalted,  
10 Since she, herself, these thoughts avowed.

I became her friend, she mine. She became, daily,  
less indifferent to my company. She rejoiced when I  
came, and was sorry when I left.

That in a young man's glances--  
Which every maiden feels,  
Is that, which, with enchantment  
On her, as friendship steals.

I was often alone with her, still I had not yet  
dared to attack her mother's teachings vigorously.  
But by degrees, I sought craftily to undermine them.  
For some little time I had become her teacher, had  
taught her much that was desirable from my standpoint;  
so more and more the girl began to believe her lover,  
rather than her mother. Then she began to wonder  
whether the mother always could have spoken truly. I  
noticed that, and knew how to nourish her doubt.

15 Once when she sat listening,  
Attentive to my teaching;  
I said: "You know 'tis true  
That friends -- even as I and you --



Should greet each other with a kiss."

20 I dared it, --- she permitted this.

Since I had secured the first kiss so easily, I  
could hope for the second so much the sooner.

Ne'er did a maiden taste a kiss,  
But for the second one she yearned.  
Thus oft I would repeat my kiss,  
To train her -- thus are all things learned.

25 When we met, and did not kiss,  
Her eyes spoke out, "something's amiss".

The happy outcome of my conquest, made me proud,  
and whoever is proud becomes bold.

'Tis not so hard as I had thought,  
To captivate a maid's affection;  
If once to us she's granted aught,

30 She'll soon yield more, at our direction.

So as soon as I saw her again, I spoke more ar-  
dently, kissed her more passionately than before. I  
could see that she was moved.

I ventured then to clasp her tight,  
She granted that.  
Then dared my lips to kiss her bosom white.  
She granted that.

35 Then quickly she sprang up. "You I must  
'scape by flight,

Oh, Dangerous One!" she cried, and no more

granted that,

But fled. My 'ccomplishment its goal was seeing.

I followed slowly as she went;

For sooner will she tire of fleeing,

40 Than I by foll'wing shall be spent.

Kunst,  
die Sproden zu fangen.

Zwote Erzählung.

Es ist kein Mädgen so listig, so vorsichtig, das nicht von einem listigen Jünglinge könnte gefangen werden. Hört, wie es Charlotten ergieng. Charlotte, ein weises Mädgen, die wohl wusste, warum die Jünglinge zu fürchten waren, liebte mich recht zärtlich, aber, mehr noch sich selbst. Drum war sie immer zurückhaltend, immer streng gegen mich, wie es meine Annette jetzt ist, wenn sie ihre Mutter beobachtet. Wäre sie ganz klug gewesen, so hätte sie mich ganz gemieden; doch sie war zu dieser Tat zu sehr Mädgen.

Oft führt' ich sie zum Haine,  
Und war mit ihr alleine;  
O wie war ich erfreut!  
Ist je ein Paar alleine,

5 Ist Amor niemals weit.

Einst sasen wir unter dem Schatten einer überhangenden Myrte, ein Becher mit Weine und ein Körbgen mit Obst stand vor uns; wir redeten von Freundschaft. Schnell flog Amor aus einer jungen Rose heraus, die halb aufgeblüht, wie ein Mädgen von funfzehn Jahren, sich die Myrte hinaufgeschlungen hatte. Ich sah ihn, das Mädgen nicht. Wie freuete ich mich, da ich seinen Bogen gespannt, und seinen Köcher gefüllt sah. Nun wird er mir helfen, und einen Pfeil auf ihre Brust schicken; er wird nicht abspringen, der spitzige Pfeil!

Du brauchst nicht scharf zu zielen,  
Die Brust ist ohnbewehrt,  
Ich hab' ihr, wie im Spielen,  
Gar manches schon gelehrt,  
10 Was, ohne sich zu fühlen,  
Kein junges Mädchen hört.

Aber er bleibt doch immer ein Kind, Amor. Kaum sah er die Trauben, als er schnell hinflog, eine Beere nach der andern mit einem Pfeile aufstach und aussog, wie die Bienen ihren Stachel in die Blumen stechen und Honig saugen. Da er sich satt gezogen hatte, ward er mutwillig, flog auf den Becher und schaukelte auf dem Rande. Aber einmal versah er's, der gute Amor, und fiel mit einem lauten Schrei in den Wein. Possierlich schwamm er auf dem goldenen Meere, plätscherte mit den Flügeln, ruderte mit Händen und Füßen, und schrie immer. Da jammerte er mich, dass ich ihn heraus hub. Was machet du, fragte das Mädchen--Eine Biene war in den Wein gefallen, sagt ich. Freudig dankte mir Amor, und hüpfte in den Sonnenschein, da schüttelte er seine Flügel, und trocknete sich. Ich sah ihm zu, und bemerkte, dass sein Köcher von Pfeilen leer war. Wo sind sie? dacht ich--Indem fielen meine Blicke auf den Becher; da zogen sich Bläsgen vom Boden herauf, wie sie der Wein aus dem Zucker zieht. Amor hatte die Pfeile im Schwimmen verloren, und nun sog der Wein das Gift aus den Spitzen. Ich habe deiner Hilfe nicht mehr nötig, Amor!--jauchzete ich, und reichte

ihr den Becher, und sah starr auf sie. Sie trank, und sah mich an, und trank mit starken Zügen. Wie süsse! seufzete sie tief, da sie den Becher niedersetzte. Ich beobachtete sie genau; eine sanfte Mattigkeit schlich durch alle ihre Glieder.

Und kraftlos sank ihr Haupt zurücke.

Erst irrten unbestimmt die Blicke

Umher, und fielen dann auf mich,

15 Und eilten weg, und kamen wieder.

Sie lächelte und schlug die Augen nieder,

Ihr fühlbar Herz empörte sich,

Und schickte brennendes Verlangen

In ihren Busen, auf die Wangen,

20 Die Wangen glühten, und der Busen stieg!

Da rief ich: Sieg! Sieg, Amor, Sieg!

Und der kleine getrocknete Prahler, als wenn er noch so viel bei der Sache getan hätte,

Rief, als er in die Lüfte stieg:

Sieg! Sieg!

Art of Capturing Coy Maidens  
Second Tale

There is no maiden so discreet, or so careful, but that she can be won by an artful youth. Hear what happened to Charlotte. Charlotte, a wise maiden who well knew, why young men were to be feared, loved me quite tenderly, but herself still more. Therefore she was always reserved, always strict with me, as my Annette now is, when she observes her mother. Had she been truly wise, she would have shunned me entirely, but she was too much of a girl for that.

Oft I led her to the green-wood  
To woo in solitude,  
Oh, how I would rejoice!  
For where a pair gains solitude,  
5 Amor will be, by choice.

Once we sat in the shade of an overhanging myrtle-tree, with a beaker of wine and a little basket of fruit before us; we were talking of friendship. Quickly Amor flew out of a young rose, which was half-blown, like a girl of fifteen years, who had crowned herself with a myrtle wreath. I saw him; the girl did not. How I rejoiced when I saw his bow drawn and his quiver filled. Now he will help me and send an arrow into her heart; the pointed arrow will not glance off.

You need not aim so sharply,  
No shield protects her breast.  
I've taught her, as in playing  
Full many a thing, with zest,  
10 To which no maid can listen,  
With emotion quite suppressed.

But Amor ever remains a child. He no sooner saw the grapes, than he quickly flew to them, pierced one grape after another with an arrow, and sucked out the juice, as the bee pierces the flower and draws out the honey. When he had drunk his fill, he became mischievous, flew to the beaker and balanced on the rim. Once, however, he made a mistake, this good Amor, and fell with a loud cry into the wine. Comically he swam about in the golden sea, splashing his wings, waving his arms and feet, and continually crying. Then he moved me to pity so I lifted him out. "What are you doing?" asked the girl. "A bee had fallen into the wine," I said. Joyfully Amor thanked me and frisked about in the sunshine, shaking his wings, and drying himself. I looked at him, and noticed that his quiver of arrows was empty. "Where are they?" I thought. Just then my glance fell upon the beaker, from the bottom of which little bubbles were rising, such as wine draws from sugar. While Amor was swimming, he had lost his arrows, and now the wine

was drawing the poison from the darts. "I have no further need of <sup>your</sup> help, Amor!" I rejoiced, and handed the girl the beaker and gazed at her. She drank, with deep draughts, looking at me. "How sweet!" she sighed deeply, as she set the beaker down. I watched her closely; a gentle languor stole through all her members.

Her head fell backwards helplessly.

Her glances wandered aimlessly

About, and rested then on me,

15 And hurried off, and then returned again.

She smiled, and down her shy eyes turned;

Her loving heart was roused toward me,

Its burning longing ever seeks

To pierce her bosom, flush her cheeks,

20 Her cheeks glowed, and her bosom mounted free,

I cried, "Oh, Amor, this is victory!"

And the little braggart, now dry, as if he had done much toward this consummation,

Rising sky-ward, shouts with glee,

"Victory! Yes, Victory!"



"Kunst, die Spröden zu Fangen." In his letters from Leipzig, Goethe used both prose and poetry. So it is not surprising to find these two tales written in this mixed expression. The transition from prose to verse, and back, seems involuntary and smooth, so that there is no sense of a break in the narrative. Suphan points to Gersternberg's "Tandelein" as a model for these two tales in that respect. A. Leitzmann points to Gersternberg's "Cypern" as the model for the picture of Amor falling into the wine (tale 2). In other anaereontic poems we find these models: Amor creeps out of a rose bud; Amor's arrow pierces the breast of the most reserved girl, and loudly shouts his victory when he sees her won; Amor falls into the water and shrieks; the youth lifts him out and dries his wings; Amor falls into the girl's wine. In drinking it she feels the effects of the little god's activities.<sup>47</sup>

The love making under the myrtles is a typical anaereontic theme.

The more one finds these themes among the prevailing Anaereontic writings, the more obvious it becomes why Goethe used such trivial subject matter for his poems.

Due to Wieland's more realistic teachings the young poet's eyes were sharpened. His philosophical side remarks show that. In each tale the first paragraph points to his own knowledge of feminine hearts, to their struggle between

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47. Wolff, Op. cit., p. 285.

Love and Virtue, to their parent's teaching, to the boldness of the seducers.

The Anacreontic apparatus in "Erste Erzählung" is used in the meeting in the woods or grove, in the flight of the girl, in the pursuit of the boy. We have in this tale a more realistic portrayal and details in the wooing of the girl than attempted in the previous poems. Again the "watchful mother" theme appears.

Goethe is still addressing his little audience in these two pieces and gives them "good advice" on love matters, in the introductions and in his side remarks.

In "Zwote Erzählung" we have another definite reference to Annette, a sly remark about her reserve when her mother is watching.

In this Erzählung (v. 17) Goethe uses two words in their original meaning: "fuhlbar" is used as meaning "fähig leicht zu fühlen und zu empfinden;" or "fühlvoll" -- full of feeling. "Empören" is used to include the meaning "empor". Goethe uses the old form of the preterite "hub" in the third prose section.<sup>48</sup>

The sections of verse in these tales and the verse in the rest of the booklet, "Annette", show Goethe's constant striving for greater freedom in the expression of his poetry.

For the first time in the booklet Goethe brings in the Anacreontic theme of wine, although he did use the grape

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48. Wolff, Op. cit., p. 286.

arbor for a background for "Die Liebhaber". He uses it to bring in the clever tale of Amor's adventures, and the effect the drinking of the wine has on the maiden's resistance.

In the "Erste Erzählung" there are seven groups of verses. The first stanza, if it may be so-called, is made up of six verses of iambic tetrameter, with alternating feminine and masculine endings. The first two verses rhyme: a-a, the next four rhyme: b-c-b-c. Verses 7-10 are identical with 3-6 in metrical construction a-b-a-b. Verses 11-14 change to three foot iambs but follow the preceding group in rhyme and endings: a-b-a-b. The four foot iambs return to the last two verses (19-20) of the next six-verse group with rhymed masculine endings, following four verses of three iambs with a-a-b-b feminine endings. Stanza five closes with a verse of five foot iambs after five four-foot iambic verses rhyming a-b-a-b-c-c. Of this group verses 21 and 23 have masculine endings, while the others have feminine. The next four verses, stanza six, have the structure of the first four of group five. The last stanza of 10 verses, varies from two to six foot iambs. The verse structure suits the content. The fifth and sixth verses are Alexandrines, the fifth having a caesura in the middle and the sixth after the second foot.

In the "Zwote Erzählung" there are three verse groups. The first two verse groups consist of iambic trimeter. The first group is made up of five lines with rhymes falling in

a-a-b-a-b order, each "b" having a masculine ending. In the second group of six verses, feminine and masculine endings alternate respectively, rhyming a-b-a-b-a-b. Near the end of the tale stands a ten verse poem, mostly of four iambs. The fifth and ninth lines add one foot each. The rhyme takes the form a-a-b-c-c-b-d-d-e-e.

Triumph der Tugend.

Erste Erzählung

Von stiller Wollust eingeladen,  
Drang in den Tempel der Dryaden  
Mit seinem Mädchen Daphnis ein,  
Um zärtlich ohnbemerkt zu sein.

5 Des Taxus Nacht umgab den Fuss der Eichen,  
Nur Vögel hüpfen auf den Zweigen,  
Rings um sie her lag feierliches Schweigen,  
Als wären sie auf dieser Welt allein.

Sie saßen tändelnd in dem Kühlen.

10 Allein, dem Herzen nah, das uns so zärtlich liebt--  
Wem Amor solch ein Glück giebt,  
Wird der nicht mehr als sonst fühlen?  
Und unser Paar fieng bald an mehr zu fühlen.

Des Mädgens zärtlich Herz lag ganz in ihren Blicke,  
15 Halblächelnd nennt sie ihn ihr bestes größtes Glück.  
Sein Herz von heissem Blut erfüllt  
Drückt sich an ihr's, lässt nach, drückt wieder;  
Und wenn das Blut einmal von Liebe schwillt,  
Reisst es gar leicht der Ehrfurcht Grenzen nieder.

20 Konnt' Daphnis wohl den Reiz des Busens widerstehn?  
Bei jedem Kuss durchglüht ihn neues Feuer,  
Bei jedem Kusse ward er freier,  
Und sie--und sie--liess es geschehn.

Der Schäfer fühlt ein taumelndes Entzücken,  
25 Und da sie schweigt, da jetzt in ihren Blicken  
Anstatt der Munterkeit ein sanfter Kummer liegt,  
Glaubt er sie auf dem Grad von feurigen Entzücken,  
Wo man die Mädchen leicht besiegt.

Sie war an seine Brust gesunken,  
30 Und er zuletzt von Wollust trunken  
Erbat sich, Amor, Sieg von dir.  
Doch schnell entriss sie sich den Armen,  
Bei sie umfassten: Aus Erbarmen,  
Rief sie, komm, eile weg von hier!  
35 Bestürzt und zitternd folgt er ihr.

Da sprach sie zärtlich: Lass nicht mehr  
Dich die Gelegenheit verführen;  
O Freund, ich liebe dich zu sehr,  
Um dich unwürdig zu verlieren!

The Triumph of Virtue  
First Tale

Enticed by secret, loving yearning,  
The dryad pressed, to temple turning,  
Daphne, his maid accompanied him  
Their tenderness to be unseen.

5 A hedge of yews environed the foot of oak trees,  
There only birds hopped on the branches,  
And all around them lay a solemn silence,  
As if in this quiet world alone were these.

Alone, in shadows cool, and closely nestling,  
10 They sat, in mutual love, heart close to heart--  
Whoe'er receives such fortune from Sir Cupid,  
Will not his tenderness increase the more?  
So in their hearts, there welled a love, much deeper  
than before.

Her eyes, the maiden's tender heart were then revealing,  
15 "My best, my greatest Joy," she smiled, and said with  
feeling.

His heart, with burning blood so full,  
Pressed close to hers, withdrew, pressed closer;  
And when the blood once thus from love doth swell,  
The torn confines of reverence quick grow looser.

20    Could Daphne, then, withstand th' enchantment in  
         her bosom?

Each tender kiss enkindled greater fire within her  
         heart,

And at each kiss, within the youth, a greater freedom,  
And she---and she, against this wooing took no part.

The shepherd feels intoxicated rapture,

25    And since she's silent, and her eyes doth capture--  
      Instead of sprightliness--a look of gentle grief--  
      The youth believes she's reached that state of fiery  
         rapture

Where, of a maiden's charms, one can be thief.

Upon his bosom she had fallen,

30    And he at last, his senses reeling,

Implored, "O God of Love, grant victory!"

Then, quick, she tore herself from arms that held her;

"In pity's name!"-- (her heart compelled her) --

She cried, "Come haste from here with me!"

35    Trembling, perplexed, he went reluctantly.

She then spoke tenderly: "Never again

Let opportunity seduce you;

Oh, Friend, I love you far too well

Unworthily to lose you!"



Triumph der Tugend.

Zwote Erzählung.

- Ich fand mein Mädchen einst allein  
Im Abend so, wie ich sie selten finde.  
Entkleidet sah ich sie; dem guten Kinde  
Fiel es nicht ein,  
5 Dass ich so nahe bei ihr sein,  
Neugierig sie betrachten könnte.  
Was sie mir nie zu sehn vergönnte,  
Des Busens volle Blüten wies  
Sie dem verschwiegnen kalten Spiegel, liess  
10 Das Haar geteilt von ihrem Scheitel fallen,  
Wie Rosenzweig' um Knospen, um den Busen wallen.  
  
Ganz auser mir vom niegefundnen Glück  
Sprang ich hervor. Jedoch wie schmollte  
Sie, da ich sie umarmen wollte!  
15 Zorn sprach ihr furchtsam wilder Blick,  
Die eine Hand sties mich zurück,  
Die andre deckte das, was ich nicht sehen sollte.  
Geh, rief sie, soll ich deine Kühnheit dir  
Verzeihen; eile weg von hier!  
20 Ich, fliehn? Von heisser Glut durchdrungen--  
Ohnmöglich--Diese schöne Zeit  
Von sich zu stosen! Die Gelegenheit  
Kömm't nicht so leicht zurück. Voll Zärtlichkeit

Den Arm um ihren Hals gezwungen, stand  
25 Ich neben ihrem Sessel, meine warme Hand  
Auf ihrem heissen Busen, den zuvor  
Sie nie berührtet. Hoch empor  
Stieg er und trug die Hand mit sich empor,  
Dann sank mit einem tiefen Atemzug er wieder,  
30 Und zog die Hand mit sich hernieder.  
So stand Dianens Jäger mutig da,  
Triumph gen Himmel hauchend, als er sah,  
Was ungestraft kein Sterblicher noch sah,  
Mein Mädchen schwieg, und sah mich an; ein Zeichen,  
35 Die Grausamkeit fieng' an sich zu erweichen,  
Geschmolzen durch die Fühlbarkeit.  
O Mädchen, soll mit list'gen Streichen  
Kein Jüngling seinen Zweck erreichen,  
So müsst ihr niemals ruhig schweigen,  
40 Wenn ihr mit ihm alleine seid!  
Mein Arm umschlang mit angestregten Sehnen  
Die weiche Hüfte. Fast--fast--doch des Sieges Lauf  
Hielt schnell ein glüh'nder Strom von Tränen  
Unwiderstehlich auf.  
45 Sie stürzt' mir um den Hals, rief schluchsend: Rette  
Mich Unglückselige, die niemand retten kann  
Als du Geliebter. Gott! ach hätte  
Dir nie diss Herz gebrannt! Ich sah dich, da begann  
Mein Elend, bald, bald ist's vollendet.

- 50 O Mutter, welchen Lohn  
Gab ich den treuen Lehren, die du mir verschwendet,  
Diss Herz zu bilden! Musste sich dein Drohn  
So fürchterlich erfüllen:  
Wüß' ich eine Tat
- 55 Vor dir verhüllen,  
Deinen Rat  
Verachten, selbst mich weise dünken;  
Wüß' ich versinken.  
Ich sinke schon; o rette mich!—
- 60 Sei stark, mein Freund, o rette dich!  
Wir beide sind verloren--Freund, Erbarmen!  
  
Noch hielt ich sie in meinen Armen.  
Sie sah voll Angst rings um sich her.  
Wie Wellen auf dem Meer,
- 65 Dess Grund erbebte, schlug die Brust, dem Munde  
Entrauscht' ein Sturm. Sie seufzte: Unschuld--ach wie klang  
Dies Wort so lieblich, wenn in mitternacht'ger Stunde  
An meinem Haupt es mir mein Engel sang.  
Jetzt rauscht's wie ein Gewitterton vorüber.
- 70 Sie rief's. Es ward ihr Auge trüber,  
Sah sternenen. Sie betet': Sieh  
Aus deiner Unschuldswohnung, Herr, auf mich herüber,  
Erbarme dich! Entzieh  
Der reissenden Gefahr mich. Du
- 75 Vermagst's allein; der ist zu schwach dazu,  
Der Mensch, zu dem ich vor dir betete.

- Naht euch, Verführer, deren Wange nie  
Von heiligem Graun errötete,  
Wenn eure Hand gefühllos, wie
- 80 Die Schnitter Blumen, Unschuld tötete,  
Und euer Siegerfuss darüber tretend, sie  
Durch Hohn zum zweitenmale tötete,  
Naht euch. Betrachtet hie  
Der Vielgeliebten Tränen rollen;
- 85 Hört ihre Seufzer, hört die feuervollen  
Gebete. Wehe dem, der dann  
Noch einen Wunsch zu ihrem Elend wollen,  
Noch einen Schritt zum Raube wagen kann!
- Es sank mein Arm, aus ihm zur Erd' sie nieder,  
90 Ich betet', weint', und riss mich los, und floh.
- Den nächsten Tag fand ich sie wieder  
Bei ihrer Mutter, als sie froh  
Der freudbetränkten Mutter Unschuldslieder  
Mit Engelstimmen sang.
- 95 O Gott, wie drang ein Wonnestrah! durch's Herz mir! Nieder  
Zur Erde blickend stand  
Ich da. Sie fasst' mich bei der Hand,  
Führt' mich vertraulich auf die Seite,  
Und sprach: Dank es dem harten Streite,
- 100 Dass du zur Sonn' unschuldig blickst,  
Beim Anblick junger heil'gen nicht erschrickst,

Freund, dieses ist der Tugend Lohn;

O, wärest du gestern tränend nicht entflohn,

105 Du sähest mich heute

Und ewig nie mit Freude.

Triumph of Virtue  
Second Tale

I found my maid at even-tide  
Alone, one time, as I had never found her.  
Unclad she was; it ne'er occurred to her  
That I could be so very nigh,--

5 With greedy eye, I there could view her.  
That I could see  
That, which she'd grudged me ever,--  
The full bloom of her bosom  
She showed the looking-glass, silent and cold.  
10 She let her parted hair fall freely  
And curl around her breasts, like rose vines  
around young buds entwining.

Beside myself, at this ne'er found good luck,  
I sprang within. But how she scolded  
When in my arms, her form I folded!

15 Rage spoke from out her frightened look;  
Her one hand thrust me backward, quick;  
The other hid what I was not to see.  
"Oh, go!" she cried, "Should I forgive your deed,  
Your boldness; then haste away from me!"

20 I flee? With passion permeated--  
Impossible--This glorious time  
To thrust me from you! An occasion prime

Like this returns not easily. Sublime  
With tenderness, around her lovely throat my arm,  
25 I stood beside her chair, there with my hand so  
warm

On her hot bosom, which it ne'er before  
Had touched. On high it rose, and bore  
My hand up with it--rising more and more.  
Then, with an exhalation deep, began to lower,  
30 And bore my hand down with it.

Thus stood Diana's hunter, fearlessly,  
Exulting 'gainst the heav'ns, as he did see  
What ne'er a mortal saw, sans penalty.

My maiden, silent, gazed at me--a token  
35 That her ire was slowly being broken.  
Through deep emotion melting.  
Then, should no crafty youth, oh, Maiden,  
His end, by cunning stroke attain,  
Silent you must ne'er remain,  
40 If you're alone with him!

My straining, yearning, loving arms embraced  
Her supple hips. Almost--almost--but no,  
The victor's course was checked by tears unbridled,--  
A glowing flood let go.

45 She threw herself around my neck, cried sobbing,  
"Save me, unhappy me, whom no one rescue can  
But you, Beloved!" Oh, God! Would that this  
throbbing  
Heart for you had never burned! I saw you, then  
began  
My wretchedness. Soon, soon, it's ended.

50 Oh, Mother, what reward  
Gave I your teachings true, which you on me expended  
This heart to cultivate! Must what you warned  
against  
And dreaded, accomplished/<sup>be</sup>in me?  
If any deed

55 I wished to hide from you  
Or your advice  
Disdained, and myself considered wise,  
I should be sinking.  
I'm sinking now, oh, save me do!

60 Be strong, my friend, save yourself, too!  
We both are lost, have pity, Friend, forbear!"  
  
But still within my arms I held her.  
She gazed about then, fearfully.  
Like waves upon the sea,

65 Where deep stirs deep, her bosom moved; a torrent  
Rushed from out her mouth. She sobbed: "Oh,  
Innocence!" How rang



This word so sweetly, when in midnight hour  
abhorrent,

About my head, this word my angel sang.

It now with thund'rous voice did roar above me.

70 She cried. Her eyes perturbed,

Starward she gazed. She prayed, "O Lord,

Look down on me from thy abode of innocence.

Be merciful, O Lord.

Oh, rescue me from danger's threat.

75 Thou only canst prevail. This being here, this  
mortal

Is far too weak,--whose help I sought ere thine.

Draw near, Seducers! You, whose cheeks ne'er  
flushed

From holy, wild and awesome fear,

When your unfeeling hand quite crushed

80 Sweet Innocence, as flowers the reapers shear,--  
And striding over all, with conqueror's foot out-  
thrust,

For second time doth slay, and that with sneer,--

Draw near! Behold--nor hushed

You see the loved one's tears all falling;

85 And hear her sobbing, hear the prayer she's calling  
Fervently. Woe to him! Take care

Who harbors still a wish for her appalling,  
Or to take a step to prey on her, doth dare!

My arms relaxed, from them she then sank downward,  
90 I prayed, I wept, I tore myself away and fled.

The following day, again I found her  
While singing songs of innocence  
To her mother, who with tears of joy did hear  
The glad, angelic voice.

95 O God, what ray of rapture pierced my heart as down  
I gazed, and there did stand

Quite still. She took me by the hand,  
And trustingly aside she led me,  
And spoke: "Thanks be to the hard struggle

100 That, innocent, the sun you see,  
At sight of yon bless'd image, now, you do not  
have to flee,

Nor need to shun me scornfully.

Dear Friend, this is fair virtue's pay;  
And had you not fled weeping yesterday,

105 With pleasure, you would never  
Have looked at me today!"

Triumph der Tugend. Both of these tales are really companion pieces to the foregoing tales of "Kunst die Spröden zu fangen." After showing how a clever youth could break through the shy reserve of his sweetheart, to gain her love, the youthful teacher pens the two tales showing how maidens can retain their virtue. This is a new note in German literature. Eugen Wolff writes:

"Besonders sympathisch berührt die Darstellung der weiblichen Würde in dem geliebten Mädchen; doppelt bemerkenswert wird sie in der für die Wissenschaft gebotenen geschichtlichen Beleuchtung: wie gerade erst im gleichen Jahre 1767 mit Lessings 'Minna' edle Frauencharaktere im deutschen Lustspiel auftauchen, so waren die liebenden Mädchen bislang auch in der neueren deutschen Lyrik wesentlich auf verbuhlte Tändelei angelegt. Gewiss werden sie in Hallers und Klopstocks Oden mit heiligem, allzuheiligem Ernst besungen; aber die natürliche Weiblichkeit, deren jugendfrisches Gefühl doch von sittlicher Würde gehalten ist, erscheint in der deutschen Poesie erst als ein Produkt der klassischen Goethe-Schiller-Zeit. Dieser Umschwung hängt mit dem Gang der deutschen Kultur zusammen: erst Goethes 'Iphigenie' und 'Tasso' sowie die Dichtungen von Schiller's Reifezeit haben die sittliche 'Würde der Frauen' zu einem Faktor in der deutschen Kultur erhoben. Als bescheidene Vorboten einer solchen neuen Auffassung dürfen uns die beiden frühen Jugendwerkchen vom 'Triumph der Tugend' wert sein."<sup>49</sup>

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49. Wolff, Op. cit., p. 288. In an especially sympathetic way does the recital touch upon the womanly worth of the beloved maiden; twice as noteworthy it becomes in the imperious historical illustration for learning: just as in the same year of 1767, for the first time, in Lessing's "Minna", noble women characters appear in German comedy, so, as yet, even in the more recent German lyrics, the loving girls were usually sketched in amorous, and unchaste frivolity. It is true that they were celebrated in Haller's and Klopstock's odes with all too holy seriousness; but natural womanhood, whose youthful sentiment is considered of moral worth, appears in German poetry (cont.)

The theme of "Die Würde der Frauen", obviously points to the fine characters of Goethe's first two loves, Gretchen and Annette, especially the latter, who alone of the women in his life withdrew voluntarily from his love-making.

Another new step in German lyricism, at that time, was Goethe's vivid and realistic portrayal of the temptation of youthful blood, and the noting of the physical and psychological emotional effects. Wolff writes concerning this ability of the young poet:

"Nach alledem lässt sich der Gesamteindruck nicht abweisen, dass hier die Leidenschaft der Sinne innerhalb der deutschen Lyrik zum erstenmal in tragische Beleuchtung tritt. Nur Christian Günther hatte sich dieser Gefühlslage genähert, ohne doch im besondern die Macht der Verführung bezw. der Versuchung tragisch auszubreiten."<sup>50</sup>

Thus the realistic character of these two tales shows the young poet's inner struggle with the power of the senses, and the conquering of them.

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49. (cont.) Wolff, first as a product of the classical Goethe-Schiller period. This revolution is inseparable from German culture: first Goethe's "Iphigenie" and "Tasso", as well as the compositions of Schiller's golden age, raised the moral chastity of women to a factor in German culture. As modest forerunners of such a new comprehension, the two youthful works of Triumph der Tugend may be of value. (Trans.)

50. Wolff, Op. cit., p. 292. Trans.--Because of all that, the general impression would be that here the passion of the senses enters into the German lyric in tragic light for the first time. Only Christian Günther had approached this aspect of feeling, but without displaying, in particular, the power of seduction or temptation.

In "Erste Erzählung", of Triumph der Tugend one finds many Anacreontic touches: (v. 1) Wollust, the highest sense of pleasure; (v. 4) secret love with the suggestion of freedom from watchful parents; picture of nature; the word Schäfer expressed; the flirtation in the coolness; tenderness; heart pressing to heart; charm of the girl's bosom; use of the words "Tempel; Dryaden; Daphnis; Taxis; Amor." But the youthful poet leaves the conventional when he pictures the voice of the blood as a real passion and not a mere toying with love. The serious turn at the end of each tale separates these poems from the prevalent frivolity of the Anacreontic poetry, as much as it separates them from the lifeless seriousness of Klopstock's school.<sup>51</sup>

The French influence is found in the description of nature, in the first stanza of "Erste Erzählung". The cultured Leipzig people called the city "the little Paris", and aped the French in every possible way,--even to the cutting of the yew-hedges in their gardens. Thus the scene was a familiar one to Goethe.

As in the style of Wieland, there is no lack of reflective moments. The lively reflection of the youth in lines 20-23 tells of an inner event of decisive meaning for the actions preceding and following. Due to the psychological effect of an outer cause, the boy's embrace (v. 24ff) the

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51. Wolff, Op. cit., p. 289, f.

author gives way to a general moralizing side remark concerning the silence of girls at such moments. Especially interesting is Goethe's subtle handling of the girl's shy embarrassment by his description of her as "Halblächelnd", (First Tale v. 15). In both tales Goethe uses the girl's silence to show the psychological transition point where the girl's feeling of love for the youth gives way to the feeling of fear for her virtue. Interesting, also, is the long apostrophe to seducers, in lines 77-88, which through its unbroken progress in visible momentum, reaches the climax which breaks down the boy's defense of his own actions and rouses his compassion for the girl through his higher moral thinking, which frees the girl, (Zwote Erzählung).

Lessing's influence is found in the painting of the pictures of the girl, portraying her loveliness by successive movements. This depiction of the girl and of her reaction to the youth's wooing build up to a dramatic climax. This shows that Goethe was trying to follow the rules laid down by Lessing in his "Laokoon", which was written in 1766. Especially is this true in the picturing of the girl's loveliness. Lessing wrote:

"Malet uns, Dichter, das Wohlgefallen, die Zuneigung, die Liebe, das Entzücken, welches die Schönheit verursacht, und ihr habt die Schönheit selbst gemallet... Nicht weil uns Ovid den schönen Körper seiner Lesbia Teil vor Teil zeigt, sondern weil er es mit der wollüstigen Trunkenheit tut, nach der unsere Sehnsucht

so leicht zu erwecken ist, glauben wir eben des Anblickes zu geniessen, den er genoss."<sup>52</sup>

Thus Goethe unfolds the charms of the girl in verses 7 and 12 f., through successive actions and movements which reveal her beauty. Goethe even follows Lessing in striving through his poetry to present beauty as charm. Lessing pointed out:

"Again, another method whereby poetry can emulate art in the description of bodily beauty, consists in transforming beauty into charm. Charm is beauty in motion."<sup>53</sup>

This is true of the lines beginning with verse 64, showing the girl's agitation and reaction to the youth's persistency. This formula is followed in the opening of the poem where the girl's reflection in the mirror is depicted. The emotions are personified by means of movements, such as the consternation of the girl at being thus surprised by her sweetheart, the anger of the girl, the tears, the resultant actions of both of the characters. One even gets a sense of emotional movement in the portrayal of sound, as

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52. Wolff, *Ibid.*, p. 293. Following translation by W. B. Rönnefeldt in The Laocoon, and other Prose Writings of Lessing, translated and edited by W. B. Rönnefeldt, (London, no date). p. 127. "Paint for us, ye poets, the delights, the inclination, the love, the rapture, which beauty causes, and you have painted beauty itself!....It is not because Ovid shows us the beautiful form of his Lesbia part by part....but because he does so with that licentious intoxication by which our longings are so easily awakened, that we imagine we behold the sight that delighted his eyes."

53. W. B. Rönnefeldt, Op. cit., p. 127.

in verse 45, "rief schluchzend", in all of the girl's impassioned outcries, which are built on verbs denoting either actual movement or movement suggested by intense emotion. The intensity of the girl's cries necessarily shorten the sentences. Especially true is this of the maid's apostrophe to her mother in verses 50 - 59. Thus the development of an unfolding scene shapes the poetic form.

Without overestimating the worth of the Erste Erzählung, one should not mistake the harbingers of the dramatic style of Goethe's later lyrics. The scenery is true to life, and clearly visualized, the senses of hearing and of feeling are utilized, as in verses 5 - 9, "feierliches Schweigen," and in verse 7, "in dem Kühlen." Especially in the use of facial expression, gestures, and movement does this tale point forward. Direct speech further enhances the style.

The second tale of "Triumph der Tugend" is told in the first person, thus breaking away from the prevailing conventionality of the third person.

Eugen Wolff cites a French poem, "Les jeunes amans", by Roehon de Chabannes, as a possible model for that part of the second tale, which deals with surprising the girl at her dressing table, and the anxiety and resulting psychological silence of the girl. Wolff adds: "indessen meinen wir ernstlich, dass der Liebhaber Annettens dergleichen nicht



aus Büchern lernte.<sup>54</sup> He feels, however that the real model for the "Zwote Erzählung" lies not in the French poem but in a certain scene in Richardson's "Clarissa", where Lovelace and Clarissa are thrown together during a fire alarm. The picture painted by the young Goethe and this scene from the English source are similar in most details, except that the English is written in prose. That Goethe was reading Richardson at that time is proved by the youth's citations from that author in his letters.<sup>55</sup>

The dramatic, tragic element in the "Zwote Erzählung" is gained by the use of forceful and expressive words: "Zorn; fürchtsam wilder Blick; sties zurück; geh, soll ich deine Kühnheit, dir verzeihen; ein glüh'nder Strom von Tränen; sie stürzt mir um den Hals; schluchsend; rette mich; mein Elend." These with the apostrophe to the mother's teachings and the prayer to God raise the poem out of the trivial to a plane of dramatic seriousness.

In this second tale of "Triumph der Tugend", Goethe shows independence in his use of grammar. A few examples will suffice: (v. 32) "Triumph gen Himmel hauchend", where the originally intransitive verb "hauchen" is made to take an object; (v. 64 f.), the plural "Wellen" is made the subject of a singular verb, "Schlug"; in "entrauschen,

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54. Wolff, Op. cit., p. 290. Trans.: However, we seriously think that Annette's lover did not learn such things out of books.

55. Wolff, Op. cit., p. 291 ff.

sterenan, freudbetränten" he combines two forms to get greater dramatic effect.

As has been noted, in both tales of "Triumph der Tugend", the length of the stanzas and the poetic form is cleverly and fittingly adapted to the content. The "Erste Erzählung" is divided into six stanzas, containing from four to nine verses each. The iambic foot is used throughout, with from four to six feet in a verse. The rhyme changes regularly, with variations of the rhyming arrangement in every stanza.

In "Zwote Erzählung" of twelve stanzas, irregularity is found in the number of verses in a stanza, the length of which varies from two to seventeen verses. The number of iambs in a verse vary from two to six. The rhyming conforms to the dramatic content. The last word in verses 61 and 76 do not rhyme with any word. The end words of the two verses which alone compose the ninth stanza, find their mates in the two first lines of stanza ten, making the verses rhyme: a-b-a-b. In verse 94, the end word "sang", rhymes only with "drang", the fourth word, in the middle of the following verse.

Variations occur only in the second tale, as follows:

|     |         |              |        |              |
|-----|---------|--------------|--------|--------------|
| 45. | stürzt' | - <u>A</u> ; | stürzt | - <u>B</u> . |
| 71. | betet'  | - <u>A</u> ; | betet  | - <u>B</u> . |
| 97. | fasst'  | - <u>A</u> ; | fasst  | - <u>B</u> . |
| 98. | Führt'  | - <u>A</u> ; | Führt  | - <u>B</u> . |

Seven short poems, with five in the nature of Madrigals follow. The dedication "An Annetten" was the next to the last poem to be written, and sets forth the reason for the name of the booklet. The epilogue, "An Meine Lieder" completed the book. It is probable that these short poems were written in the last moment; there were only twelve selections in the beginning of August, 1767. Goethe wrote his sister Cornelia on October 12, 1767, that he had accomplished little in his writing during the summer. He said he had worked on "Die Laune des Verliebten" and confessed to a few Madrigals concerning maidens and friends. The subjects, "An einen jungen Prahler", "Madrigal", "Das Schreien", "Madrigal aus dem Französischen", and "Madrigal aus dem Französischen des Hrn. v. Voltaire", deal with various attitudes toward love. A romantic color, light and trifling, but always spirited is seen throughout these poems. There is use of names beloved by writers of pastoral poetry. The names of Phillis, Olind, Climene, and Hymen are used. Phillis is a pastoral favorite from the Greek. Olind is from Tasso's "Jerusalem Freed". Climene is from the French pastoral writers.

"Das Schreien". At the time of the publication of Eugen Wolff's "Der junge Goethe" (1706-7), the Italian original for "Das Schreien" had not been found. The Jubiläums-Ausgabe prints in full the poem as published in 1770, which Wolff does not mention. His variations for the poem

in the Friederike Oeser manuscript, 1768, most resembles this arrangement:<sup>56</sup>

Das Schreien.

Nach dem Italienischen.

Einst ging ich meinem Mädchen nach  
Tief in den Wald hinein  
Und fiel ihr um den Hals, und -- ach!  
Droht sie, ich werde schrein.

Da rief ich trotzig: Ha! ich will  
Den töten, der uns stört!  
Still, lispelt sie, Geliebter, still!  
Dass ja dich niemand hört.<sup>57</sup>

"Madrigal aus dem Französischen" is a five verse translation which is treated more pithily than the original by De la Sabliere, which is included between Goethe's translation and my English translation of Goethe. As will be seen, Goethe discards the name "Eglé", of the original for the more popular one of "Climene".

Voltaire's Madrigal is a good translation arranged in suitable metrical form. The French original by Voltaire,

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56. See p. 57 of this thesis for the dates of the various appearances of "Das Schreien".

57. Jubiläums-Ausgabe, Op. cit., p. 212.

is included with my English translation of it. Voltaire wrote and sent this tribute to "Madame La Princesse Ulrique de Prusse", sister to Frederick, the Great. It was probably written during the year, 1743 for the Princess alluded to it in a letter to Voltaire in October, 1743.<sup>58</sup> In his translation of the "Madrigal", Goethe eliminated the personal reference, and generalized the theme. Goethe admired this "Madrigal" and even recited the last three verses of it from memory, when praising it to Eckermann on December 16, 1828.<sup>59</sup>

"An Annetten" was written for the dedication of "Annette". This poem indicates the name of the collection. In May of 1767 there was no such poem. In August, Goethe wrote to Cornelia that he was going to dedicate the poems to Annette:

"Le titre serait Annette en dépit de Grecs qui avaient donné les noms des neuf muses aux livres d'Hérodote, et de Platon qui nomma ses dialogues de l'immortalité de l'âme Phaedon, qui était son ami et n'avait beaucoup plus de part à ces dialogues qu'Annette n'a à mes poésies."<sup>60</sup>

Suphan suggests that Goethe was indebted to Gleim for the idea of the dedication. Gleim dedicated the third part of his poetical works to a "Prinzesse", in the same manner,

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58. Voltaire, Oeuvres Complètes de Voltaire; (Paris 1877-85) v. X, pp. 528, 529.

59. Wolff, Op. cit., p. 297.

60. Wolff, Op. cit., p. 298-299. Trans: "The title would be "Annette" in spite of the Greeks who have given the names of the nine muses to the books of Herodotus, and of Plato, who named his dialogues on the immortality of the soul "Phaedon", who was his friend and did not have any more to do with these dialogues than Annette has to do with my poems."

even using three foot iambs, feminine endings with no rhyme.<sup>61</sup>

Lessing's little poem, "Die Namen" (1751) reminds one somewhat of Goethe's dedication, "An Annetten". But there is not enough similarity in the two to lead one to think that Goethe used any part of Lessing's for his model, especially after the excerpt of Goethe's letter to Cornelia just quoted. The Lessing poem follows:

Die Namen.

Ich fragte meine Schöne:  
Wie soll mein Lied dich nennen?  
Soll Dich als Dorimene,  
Als Galathee, als Chloris,  
Als Lesbia, als Doris,  
Die Welt der Enkel kennen?  
Ach! Namen sind nur Töne:  
Sprach meine holde Schöne.  
Wähl' selbst. Du kannst mich Doris,  
Und Galathee und Chloris,  
Und --- wie du willst mich nennen;  
Nur nenne mich die Deine.<sup>62</sup>

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61. Wolff, Op. cit., p. 299.

62. Gotthold Ephraim Lessing, Sämtliche Schriften, herausgegeben von Karl Lachmann. (Stuttgart, 1836) vol. I, p. 62.

Samuel Taylor Coleridge translated Lessing's poem in 1799 as follows:

Names

(From Lessing)

"I ask'd my fair one happy day,  
What I should call her in my lay;  
By what sweet name from Rome or Greece;  
Lalage, Neaera, Chloris,  
Sappho, Lesbia, or Doris,  
Arethusa or Lucrece.

'Ah!' replied my gentle fair,  
'Belovéd, what are names but air?  
Choose thou whatever suits the line;  
Call me Sappho, call me Chloris,  
Call me Lalage or Doris,  
Only, only call me Thine.'" 63

The cheerful little dedication contrasts in tone with the epilogue, "An Meine Lieder", in the first two verses of the first stanza of the latter the poet calls on the little songs to be witness to his happiness. In the third and fourth verses the tone saddens and takes on an elegaic color when he feels that these days of spring will surely never return. The second stanza speaks sorrowfully of the approaching departure of Behrisch from Leipzig. Verses seven and eight may be a foreboding of his loss of Annette. The third stanza closes the poem with the thought that the sight of these little verses will recall to Annette again the joy these friends shared when together. The metric arrangement of "An Meine Lieder" is comprised of three

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63. The Complete Poetical Works of Samuel Taylor Coleridge, ed. by Ernest Hartley Coleridge. (Oxford, 1912). V. I, pp. 318, 319.

stanzas composed of four verses each of four-foot trochees, with feminine and masculine rhymes alternating: a-b-a-b.

The only variations in these shorter poems, occur in "Das Schreien", as follows:<sup>64</sup>

- Title: Das Schrein, B; Das Schreien. Nach dem Italienischen, C; Verschiedene Drohung, D.
1. Jüngst ging B; Einst ging C. --- Mädchen B<sup>1</sup> only.
  2. - 4. Tief in den Wald hinein,  
Und fiel ihr um den Hals, und Ach!  
Droht sie: ich werde schrein B.
  5. Da droht': Ha! rief B; Da rief C.
  7. Still, lispelt sie, Geliebter, still B.
  8. Damit: Dass ja C.

Thus in August, 1767, before Behrisch's departure on October 13, 1767, the little book of fifty pages was completed. Brandes says, "These small bits of verse are highly characteristic of Goethe's earliest artistic period. Rococo through and through, they are entirely devoid of juvenile sensibility and pathos. They remind us more of Wieland than of Klopstock; they stand infinitely nearer to French than to German. They sing of erotics, pleasure, friendship, and virtue after the fashion of the eighteenth century before Rousseau had opened the sluices of bombast and declamation."<sup>65</sup>

After a thorough study of the poems to "Annette" one cannot entirely agree with Brandes, although his short summary of their contents covers the subject quite well.

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64. Wolff, Op. cit., p. 47. A.--Annette, August, 1767; B.--Handschrift von Leipziger Liedern für Friederike Oeser, 1768. B<sup>1</sup> Text, B<sup>2</sup> Komposition; C.-- In "Neuen Liedern", in 1769; D.--Posthumous Works, 1833.

65. Brandes, Op. cit., pp. 58, 59.



In the "Elegie auf den Tod des Bruders meines Freundes", Goethe rises to some heights of sincerity in the dramatic feeling. In the two tales of "Triumph der Tugend", especially in the second tale the poet's philosophical utterances are personal observations, even though his perceptive faculties had been sharpened by Wieland. It is interesting, that, in these poems, the young Goethe stepped a trifle ahead of his contemporaries of the Anacreontic school in certain matters, the most outstanding of which is his treatment of the theme of womanly virtue.

Behrisch's arrangement of the poems in "Annette" builds up to a climax in the "Elegie" and then drops to a lower level again. He begins, of course, with the dedication, which is followed by the lightest of the longer love poems, "Ziblis" and "Lyde". Next are presented the two mixed tales of "Kunst die Spröden zu fangen", followed by the two tales of "Triumph der Tugend". The second tale of "Triumph der Tugend" makes a good transition to the climatic poem of the booklet, "Elegie auf den Tod des Bruders meines Freundes". After the next poem, "Ode and Herrn Professor Zachariae" is the ode "An den Schlaf"; "Pygmalion", "Die Liebhaber", and the seven short poems follow. The Epilogue again gives an elegaic air, providing a fitting end-piece.

Goethe continued to use this rococo style, with a few exceptions until his contact in Strassburg with Herder, who ruthlessly tore from the young poet all poetical trappings of insincerity, and led him to that mental and poetical state of development which produced some of the greatest German lyrics.

An einen jungen Prahler.

Dir hat, wie du mir selbst erzählt,  
Es nie an Phillis' Gunst gefehlt.  
Du sprichst, dir hab sie viel erlaubt,  
Und du ihr noch weit mehr geraubt.  
5 Doch jetzt kommt sie, es wird sehr viel  
davon gesprochen,  
In wenig Tagen in die Wochen.  
Was könnte nun vom Argwohn dich befrein,  
Der Vater dieses Kinds zu sein?  
Wärst du nicht gar zu klein!

To a Young Braggart

From you, as you yourself have told,  
Did Phyllis ne'er her grace withhold.  
You say, to you she much permits,  
And you much more doth steal her gifts.  
5 But now she comes, of her much gossip will be spun,  
In a few days, and in the weeks to come.  
What, now, could you from dark suspicion free,  
The father of her child to be?  
If man enough you'd be!

Madrigal.

Mein Mädchen sagte mir: Wie schön  
Ist nicht Olind! ich hab' ihn heut gesehn,  
Lang sah ich ihn bewundernd an;  
Wer hätt' ihn nicht bewundern sollen?  
5 Geliebter, du wirst doch nicht schmollen,  
Dass ich's getan?  
Ich sprach: Mein Herz fühlt nichts vom Neide,  
Was auch dein Mund für Lob der Schönheit giebt;  
Denn liebtest du die schönen Leute,  
10 Sprich, hättest du mich je geliebt?

Madrigal

My maiden said to me:  
"Isn't Olind handsome!  
I saw him just today  
And gazed admiringly;  
5 Who could do aught but honor him?  
Beloved, you will not grumble  
Because of what I've done?"  
I spoke: "There is no envy in my heart  
For praise you give to beauty;  
10 For, if it's handsomeness you love,  
Would you have ever loved me?"

Das Schreien  
nach dem Italiänischen.

Jüngst schlich ich meinem Mädgen nach,  
Und ohne Hindernüs  
Umfasst' ich sie im Hain; sie sprach:  
Lass mich, ich schrei gewiss.  
5 Da droht' ich trotzig: Ha, ich will  
Den tödten, der uns stört.  
Still, winkt sie lispelnd, Liebster, still,  
Damit dich niemand hört.

The Scream  
From the Italian

After my maid, I stole of late,  
And, without hinderance,  
Embraced her in the woods; she spake:  
"Let be, I'll scream perchance."  
5 Defiantly I threatened her: "Ha! I will  
surely kill  
Whoever dares disturb us here."  
"Be still," she motioned, whispering, "Belovéd,  
do be still,  
So that none else may hear."

Madrigal  
aus dem Französischen.

Climene lebt in tausend Sorgen,  
Dass heut den Schatz ihr Hymen mächtig raubt,  
Den sie der Liebe lang verborgen.  
O, hätte sie längst meinem Rat geglaubt;  
5 Sie hätte jetzt nichts mehr zu sorgen.

Original Madrigal by De La Sablière

Eglé tremble que dans ce jour  
L'Hymen, plus puissant que l'Amour,  
N'enlève ses trésors sans qu'elle ose s'en plaindre;  
Elle a négligé mes avis;  
5 Si la belle les eût suivis,  
Elle n'aurait plus rien à craindre.

Madrigal  
From the French

Climene lives in deepest sorrow,  
Today, by force, her treasure Hymen stole,  
From him her love she'd hidden for the morrow.  
Oh, had she heeded the advice I told,  
5 Now she would have no cause for sorrow.

Madrigal

aus dem Französischen des Hrn. v. Voltaire.

- Auch in die allergrößte Lügen  
Mischt oft ein Schein von Wahrheit sich.  
Ich war im Traum zum Königsrang gestiegen,  
Und liebte dich,  
5 Erklärt es kühn zu deinen Füßen.  
Doch mit dem Traum verliess nicht alles mich;  
Nichts als mein Reich ward mir entrissen.

Madrigal

From the French by Voltaire

(Translated from the German)

- Just as in the grossest falsehoods,  
Oft a gleam of truth itself doth fuse  
In dreams, I had become a king exalted,  
I loved but you.  
5 Declared it boldly at your feet,  
But with the dream, I did not all this lose;  
My kingdom alone was torn from me.

Madrigal de M. Voltaire

Souvent un peu de vérité  
Se mêle au plus grossier mensonge;  
Cette nuit, dans l'erreur d'un songe,  
Au rang des rois j'étais monté.  
5 Je vous aimais, princesse, et j'osais vous le dire!  
Les dieux à mon réveil ne m'ont pas tout ôté;  
Je n'ai perdu que mon empire.

Madrigal

Translated from the French

Often a little of truth  
Is mixed with the greatest of lies:  
Last night in illusion of dreams,  
To the rank of a king I did rise.  
5 I loved you, Princess, and dared tell you;  
The gods with my dream took not all,  
Just my kingdom is torn from my eyes.

An Annetten.

Es nannten ihre Bücher  
Die Alten sonst nach Göttern,  
Nach Musen und nach Freunden,  
Doch keiner nach der Liebsten;  
5 Warum sollt' ich, Annette,  
Die Du mir Gottheit, Muse,  
Und Freund mir bist, und alles,  
Diess Buch nicht auch nach Deinem  
Geliebten Namen nennen?

To Annette

The ancients named their books  
According to their muses,  
Of yore, used names of Gods,  
And even those of friends,  
5 Still none did choose his loved one's;  
Then, why can't I, Annette,  
Name this book after you,  
Who are my friend, my all,  
My Godhead, and my Muse?



An meine Lieder.

Seid, geliebte kleine Lieder,  
Zeugen meiner Fröhlichkeit;  
Ach sie kommt gewiss nicht wieder,  
Dieser Tage Frühlingszeit.

5    Bald entflieht der Freund der Scherze.  
Er, dem ich euch sang, mein Freund.  
Ach, dass auch vielleicht diess Herze  
Bald um meine Liebste weint!

Doch, wenn nach der Trennung Leiden  
10    Einst auf euch Ihr Auge blickt,  
Dann erinnert Sie der Freuden,  
Die uns sonst vereint erquickt.

To My Songs

ge, beloved little carols,  
Witness to my happiness;  
There will never be renewals,  
Of these days of spring time blest.

5    Soon my joyous friend will leave me,  
      He of whom I sang, my friend.  
      Ah, perhaps, this heart will grieve me,  
      Tears for my beloved spend.

      Still, when after grief's departure,  
10    Once on you her eye doth fall.  
      Then will she recall the rapture,  
      Which, united, quickened all.

### V. Summary.

Wieland called Goethe "the most human of men."<sup>1</sup>

Bielschowsky amplifies the statement with, "Goethe was the most human of all men, because he had been endowed with a portion of everything human."<sup>2</sup> The foundation of this endowment seems to reach back into the desire for mental, social, spiritual, and physical development found in ancestors of the poet.

On his father's side we find each successive generation, beginning with Joachim Goethe, who lived during the second and third decades of the seventeenth century, rising from useful but plain occupations to positions of respect and honor in their respective communities. This rise culminated in the thorough legal education and interest in the arts of the poet's father, Johann Casper. Goethe's maternal ancestors had achieved distinction in the fields of teaching and law, and had, for some time, held the important civic posts in Frankfurt. Nor were the characteristics of the parents of Wolfgang such as would permit anything but the fullest unfoldment of the child's abilities and capacities.

The father's stern, but intelligent and untiring

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1. Bielschowsky, Op. cit., p. 1.

2. Ibid., p. 1.

supervision of the education of his household provided the discipline and restraint which not only developed the intellect, but also tended to curb the "extreme nervous instability such as very often goes with imaginative genius of a high order."<sup>3</sup> This training was the basis of the "orderliness" and almost "stoicism" of Goethe's later life.

Goethe and his mother possessed in common an overwhelming love of story telling, a joyousness of life, friendliness toward all, dislike of unpleasant occurrences, and an innate capacity to enrich the lives about them merely by their presence. Frau Aja's greatest gift to her son was the cultivation of his inventive faculty.

Goethe's love and knowledge of the theatre were developed early by the grandmother's gift of a puppet show; by the composition and production of little plays for the same; by his mother's love for the stage; by the advent of the French theatre in Frankfort during the Seven Year's War; and, in Leipzig, by taking part in amateur theatricals with Gretchen and comrades. Due to Gottsched's untiring activity the theatre in Leipzig flourished and Goethe was a constant attendant.

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3. Calvin Thomas, Op. cit., p. 6.

The religious development of the boy began with an early love for the Bible. His faith was somewhat shaken by the Lisbon earthquake, but seemed to right itself sooner and with more basic reasoning than the faith of his elders. His father required written reviews of the Sunday sermons, and through these the boy undertook to reproduce, in his own way, the story of various Biblical characters--even compiling certain efforts in a quarto volume of "Vermischte Gedichte," to the great pleasure of his father. The religious beliefs of those days were so unsettled that rather than try to adapt himself to so many modes of religious thinking, he withdrew from active participation in the church activities, upon his arrival at Leipzig. It was not until his illness at the end of his stay in Leipzig, that he again became deeply interested in the Bible and religion.

The studies of Wolfgang included German, Greek, Latin, Hebrew, French, Italian, English, Geography, History, Natural sciences, Music, and Art. He early became acquainted with the mythology of Rome and Greece. He had constant training in writing, being required to write innumerable exercises upon all sorts of subjects. He even augmented his father's course of composition by competing with his playmates in the writing of poems.

In "Dichtung und Wahrheit" we find, "With conscientious industry I had worked my way through the period of prolixity in which my youth had fallen, in company with many worthy men. The numerous quarto volumes of manuscript which I left behind with my father might serve as sufficient witness."<sup>4</sup>

As he became acquainted with the various parts and peoples of Frankfort his writing continued. In the Gretchen episode it played an important role.

Early during his life in Leipzig he burned a "mass of attempts, rough draughts, and half-executed designs... more from despondency than conviction."<sup>5</sup> The despondency resulted from his inability to find direction and inspiration in literary endeavors from his teachers and those about him. He read widely the works of the contemporary writers,<sup>also</sup> Shakespeare, Corneille, and Moliere. He says of himself:

"The chaotic condition of my poor brain at a time when, in the conflict of the two epochs so important for the national literature, so much that was new crowded in upon me before I could come to terms with the old, so much that was old still maintained its hold upon me, though I already believed I might, with good reason renounce it altogether.... For, what with the limitations of my life, what with the indifference of my companions, the reserve of the professors, the exclusiveness of the educated inhabitants, and what with the complete

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4. M.S. Smith, *Op. cit.*, p. 251.  
 5. Ibid., p. 251.

insignificance of external nature, it was vain to look for any inspiration from without. If, therefore, I desired a true basis in feeling or reflection for my poems, I was forced to seek it in my own heart; if I required for my poetic representation a first-hand impression of an object or event, I must necessarily remain within the circle from which an appeal to my feelings, an awakening of my interest, was likely to come. With these convictions I first wrote certain little poems, in the form of songs or in a less regular measure; they are founded on reflection, treat of the past, and for the most part take an epigrammatic turn.

And thus began that habit from which I could not break away, my whole life through--the habit of turning into an image, into a poem, whatever delighted or troubled, or otherwise occupied me, and thus of coming to some definite conclusion with regard to it, so that I might both rectify my conceptions of external things and satisfy my inner cravings. To no one was the faculty for so doing more necessary than to me, for by nature I was constantly carried from one extreme to the other. Whatever, therefore, of mine has become public, are but fragments of a great confession."<sup>6</sup>

Goethe's attitude to the literary period of his early years is not strange when one considers the barrenness of Gottsched's, and almost equal shallowness of the Swiss school's teachings. A few authors began to lift their heads above the sea of French formalism. Cellert developed the individualistic tendency through the rationalism and sentimentalism which expressed itself later in Goethe's "Wilhelm Meister." Klopstock's "Messiah" lifted the contemporary thought to the realm of ideas and spirit, expanding and elevating moral sentiment. His lyrics

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6. M.S. Smith, Op. cit., pp. 251, 252.

helped to free the age from false classicism and led to a national form of expression. Wieland worked for the intellectual freedom of the individual and for the universality of human interest. Lessing broke down the last hold of Gottsched's pedantry with his "Laocoon", and helped the young poet to lift his vision to a truer basis of art and poetry, liberating him, to a great degree, from his uncertainty and confusion with respect to things of art and literature. Lessing contended for the spirit of true humanity and sound nature as found in Sophocles and Shakespeare.

So, through intercourse with his literary friends, he says, "As a result of discussions, examples, and my own reflection, I came to see that the first step towards escape from the wishy-washy, long-winded, empty epoch could be taken only by definiteness, precision, and brevity. In the style which had hitherto prevailed, it was impossible to distinguish the commonplace from what was better, since a uniform insipidity prevailed on all hands."

This conviction had not given way to expression in Goethe's writings when he wrote "Annette" in honor of his Leipzig sweetheart. The poems do not portray his personal love as his later lyrics do. They conform in style and



coloring to the "uniform insipidity" of the prevailing Anaeræontic school as to subject matter, and literary form and figures. There is no personal statement of "I love you," although the poet roguishly alludes to "Annette" on several occasions. On the whole, the poems have unity of thought, and facility of expression. They bring out his knowledge of mythology, and show forth the questions that the reading of contemporary authors have raised in his thought. Although they cannot be literally classified as "fragments of a great confession", they do show the result of his studies, and in the dedication to Annette, allude to his affair with her. The importance of this little booklet, "Annette", lies not in its literary value, but in that it shows forth the beginning of Goethe's lyrical production. Grimm states, "Goethe's early works can be rightly estimated only in connection with all he accomplished: and they fall into the shade<sup>8</sup> by the side of the productions of his later years."

Brown says of the poems, "With hardly an exception the love lyrics are mere imitations of French models, their style is as artificial as their feeling, and they give little promise of the work that was to come from

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8. H.F.Grimm, The Life and Times of Goethe, translated by Sarah Holland Adams, (Boston, 1881). p.35.

the same hand a few years later."

Goethe wrote great quantities, but very little remains besides "Annette", the "Leipziger Liederbuch", and two plays. The plays may be classified as "fragments of a great confession." "Die Mitschuldigen" doubtless portrays some of the sides of life Goethe witnessed in his wanderings about Frankfort prior to, and during his love affair with Gretchen. "Die Laune des Verliebten" gives an accurate picture of Goethe's unreasonable moods with respect to Annette.

These works are all in the prevailing literary mode. Nevins<sup>9</sup> wonders at this. He writes, "It is strange that, in spite of his admiration for Lessing and an increasing knowledge of Shakespeare, his own verses still followed the artificial fashion set by France and her German imitators."

A reason for Goethe's style of writing--imitating the easy, care-free, prevailing mode--might be that he wished not only to gain the approbation of his friends, who knew no better style, but also because of the lack of adequate literary guidance and instruction.

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9. Brown, Op. cit., p. 49, 50.  
10. Henry W. Nevins, Goethe, Man and Poet, (New York, 1933), p. 14.

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